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ABSTRACT

This "Hot Topic Guide" on mythic-archetypal methods for the language arts (which address students' inner lives to promote sharing of feelings, intuition, and imagery production in the classroom) is designed for implementation either in a workshop atmosphere or through individual study. Included are suggestions for using the guide as a professional development tool; a lecture giving an overview on the topic; copies of articles and existing ERIC/REC publications on the topic; and a 41-item selected annotated bibliography of material on the topic from the ERIC database. (RS)

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HOT TOPIC GUIDE NO. 54

MYTHIC-ARCHETYPAL METHODS FOR THE LANGUAGE ARTS

Richard D. Stewart, Comp.; Carl B. Smith, Ed.

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HOT TOPIC GUIDE 54

The Hot Topic Guide is a program designed for implementation either in a workshop atmosphere or through individual study. With the comments and suggestions of numerous educators, the Hot Topic Guide has evolved to incorporate the practical needs of teachers into its format. Please take the time to work through the contents of this guide and you will find yourself well on your way to designing and implementing a variety of classroom projects centering on this topic.

Helpful Guidelines for Workshop Use

Suggestions for using this Hot Topic Guide as a professional development tool.

Overview/Lecture

Mythic-Archetypal Methods for the Language Arts
by Richard D. Stewart

Articles and ERIC Documents

- Fantasy and the Brain's Right Hemisphere
- Myth, Metaphor, Memory: Archaeology of the Self
- Archetypes and Assignments: Writing about Personal Archetypes Aids Students in Writing Composition Papers and Understanding Literature
- Shaping the Self: Using Steppingstones and Autobiography to Create and Discover Archetypes in "An Illustrious Monarchy"
- What Would Happen to the American Psyche if, along with Homerooms, Flag Saluting, and I.Q. Testing, Schools had Daily Dream Sharing?

Bibliography

A collection of selected references and abstracts obtained directly from the ERIC database.

Mythic-Archetypal Methods for the Language Arts

by Richard D. Stewart

Lecture

Recent trends in language arts teaching such as whole language and student-centered instruction emphasize meaning-making through social transaction as the basis of all language learning. These approaches offer a welcome change from the teacher-oriented, "conduit" model of instruction still common in most language arts classrooms. In this model, teachers see students as waiting vessels to be filled with information through the conduits of lectures, worksheets, textbooks, and the like. The work of whole language and student-centered educators has helped many language arts teachers overcome use of the conduit model; this has led to greater student involvement in teaching and learning. Despite their benefits, these socially-based methods, which claim to be more holistic than traditional models, still usually ignore a major part of students' lives—their inner imagery, feelings, and intuitions.

Whole language (Harste, Woodward, & Burke, 1984) and student-centered instruction (Moffett, 1973) deal almost exclusively with students' socially or externally directed mental abilities and interests, to the neglect of their inner resources. For example, Frank Smith, a major figure in the whole language movement, "sees learning as social rather than solitary. 'We learn from the company we keep,' he explains" (quoted in Gursky, 1991, p. 25). Similarly, whole language advocates Harste et al. (1984) feel that

reading and writing are social processes, and that for teachers, seeing language as a social event has far-reaching implications.

Thus most students, even those in whole language or student-centered classrooms, are taught to use mainly their intellectual and social skills and to ignore their feelings, intuitive insights, and image-making abilities. Methods like individualized instruction allow students to learn at their own rate, but even this technique is geared to gaining information from external sources. In most teaching situations, little attention is paid to students' "inner world" (Vaughan, 1979).

The discussion to follow will consider approaches to language arts teaching that are based on "mythic" or "archetypal" ways of experiencing and knowing. These techniques address students' inner lives more directly than do the methods discussed above, and thus can help to promote feelings-sharing, intuition, and imagery production in the classroom.

Origins of Mythic-Archetypal Approaches

In attempting to balance the decades-old emphasis on mental skills and rote learning in language education, many teachers and researchers are starting to address the intuitive, holistic, or "right brain" functions of students (e. g., King, 1990; Roberts, 1989; Vaughan, 1979). One area being explored is the "depth" psychologies begun by Sigmund Freud (1963 [1917]) and C. G. Jung (1966), and developed further in recent years by James Hillman (1979), Marie-Louise von Franz (1986), and others. Depth approaches to psychology and education deal with states such as

dreaming and calm introspection, as well as the normal waking state that most teaching addresses.

Depth therapies and teaching methods can help people tap into inner imagery, symbolism and speech to promote increased learning capacity, creativity, and personal growth. Such access can lead to profound changes in students and others who make use of what they learn from their inner "symbolic quest" (Whitmont, 1969). As educator Robert Sardello (1985) states, "education is an area ripe for and in need of the reflections of depth psychology" (p. 423).

A good example of the power of depth approaches in the field of psychotherapy is provided by Walsh (1976):

> After a couple of months [of therapy], I began to perceive a constant flux of visual images. One of the most exciting memories is that of a sudden recognition that these images exquisitely symbolized what I was feeling and experiencing in each moment. Here was a previously unsuspected gold mine of information about myself and the meaning of my experience (p. 666).

Interest in teaching people to produce such imagery is currently growing among educators, psychotherapists, sports psychologists, and physicians (Korn & Johnson, 1983).

As Witmer & Young (1985) state, the human ability to form internal images has the potential to help people develop more adaptive behavior, cope with stress, solve problems more creatively, and enhance their performance and achievement in many areas of life. Imagery techniques vary, but they all involve

turning inward to observe what is going on when the constant chatter of everyday thinking is stopped, or at least slowed down. The images that emerge from a quieted mind and body can be highly meaningful for students and may enhance their creativity and personal growth.

At first glance, much of the contents of our inner world can be interpreted by referring to people, things, and events in the outer environment. It is true that there *is* a personal or externally derived part of our inner lives that contains bits of memory and impressions from interactions with family and other members of society. But if we continue to examine the contents of our inner experience, for example, after waking up from a dream, we may find certain imagery that does not fit into a personal frame of reference. As the Jungian analyst J. L. Henderson (1970) says, such images "seem to lead a life of their own" (p. 666). Jung (1966) called these images "archetypal," and according to depth psychologists, they are "the true objects of the inner world" (Henderson, 1970, p. 667). Jung (1966) coined the term "collective unconscious" for the level of awareness from which this imagery springs, because he felt it was common to all human beings.

Jung based his claims about the collective unconscious on extensive study of his own mental and emotional processes, and those of many people whom he interviewed. According to Jung, the "archetypes," or archetypal potentials for image-making found in the collective unconscious provide the basis for worldwide myths,

imagery, and symbols: "archetypes [are the] universal patterns behind the most important mythic motifs. Myth follows certain identifiable tendencies and takes form in similar shapes because humanity at all times and places has shared a common unconscious fund of experience" (Birenbaum, 1988, p. 104).

Jung spent a lot of time studying world mythology and was amazed to find that mythological images from non-Western cultures such as ancient India and China appeared regularly in the dreams and fantasies of modern, civilized Europeans, the vast majority of whom had never been exposed to these myths (Wilber, 1979). Jung's informants did not have the accurate knowledge of mythology that was revealed in their dreams, paintings, poetry, and journals. This information was not learned during their lifetimes, so Jung concluded that somehow certain basic mythological motifs must stem from innate structures or potentials inherited by each member of the human race (Wilber 1979).

Jung and others in the tradition of depth psychology (e.g., Hillman, 1975 and Stevens, 1982) have found that the archetypal level of the collective unconscious is more basic to our lives than the personal unconscious mentioned above, where we simply store experiences from daily life:

> The human brain is millions of years old, and over that vast expanse of time it necessarily evolved certain basic 'mythological' ways of perceiving and grasping reality, just as our hands evolved in special ways to grasp physical objects. These basic imaginative, mythological ways of

> grasping reality are the archetypes, and because every person's basic brain structure is similar, every person may house within him the same basic mythological archetypes (Wilber, 1979, p. 125).

Thus, according to depth psychologists, the collective motifs of humanity, the gods and goddesses, heroes and villains, deities and demons portrayed outwardly in the world's myths are contained, in condensed form, in the depths of our own being. And "whether we know it or not, they continue to move us deeply in ways both creative and destructive" (Wilber, 1979, p. 126). The modern mythologist Joseph Campbell (1988) has demonstrated the universality of archetypal themes in many books on cross-cultural myth and folklore and in interviews on public television.

Likewise, Feinstein, Krippner, & Granger (1988) discuss the importance of mythmaking as a basis for human development. The authors' present the concept of "personal mythology," which is derived from the work of Jung (1966), and involves an individual's unique forms of mythmaking as a reflection of wider cultural myths and personal experience. Their approach may be traced to initiation rites and other practices from ancient cultures and depth psychology. As Feinstein et al. (1988) state, unlike cognitive scientific terms like "scripts," "attitudes," or "beliefs," myth is able to encompass the archetypal aspects of experience that go beyond early conditioning and cultural setting. The archetypal level of awareness, as discussed above, involves the deeper parts of our nature where primal sources of image-

making, or archetypal patterns, operate to form the collective motifs of myths, fairy tales, folk epics, and the like.

According to Feinstein et al. (1988), personal mythologies are the individual's equivalent of the cultural mythologies of various nations. An individual's personal mythology can be seen as his or her culture's mythology in microcosm. It is through our personal mythologies that we interpret sensory experience, give order to new information, find inspiration and direction in life, and orient ourselves to aspects of the universe that are beyond our understanding. This process occurs at the personal level, just as it does for whole cultures at the collective level.

The notion of personal mythology may be applied to the mythmaking procedures discussed in the articles in this package. Developing a personal mythology involves using a body of personal myths to form a system for organizing one's conception of reality and guiding day-to-day behavior. By using cross-cultural myths, fairy tales, and folklore, you can help your students bring their personal mythologies into clearer focus and inspire them to use their own or other people's myths in creative writing.

The aim of this learning package is to help you use such archetypal or mythological ways of knowing and experiencing in the language arts classroom, so that your students may learn more about the collective heritage of their own culture and those of others, and thus tap into universal sources of wisdom and experience. This process can enhance students' creativity, and allow them to identify more easily with people from other parts of

the world. In this way, students can gain a more global perspective on their lives and an expanded sense of their place in the universe. As language educator Nancy King (1990) says, "working with myths to stimulate images and stories (metaphor and memory) enables students from cultures around the world to discover more about who they are and continue the lifelong process of 'making themselves'" (p. 72).

Mythic-Archetypal Techniques for Classroom Use

Concerning the value of myth as an instructional tool, Nancy King (1990) states that myths and folk tales are a powerful source of wisdom and comfort that can be used to nourish and stimulate imagery and the expression of students' inner experience. As discussed above, the outward-directed awareness of students is generally stressed in language arts classrooms, so that inner sources of feeling, insight, and creativity are ignored. But working with myths can bring students back into contact with these inward forces. The mythic-archetypal classroom methods described below are ways to help students access their inner life experiences in a collaborative learning environment within the academic curriculum (King, 1990). Several of the pieces in the package (i. e., King, 1990; Crow, 1983; Crow, 1986) were designed originally for use at the college level, but may be adapted successfully to the middle or high school levels as well.

The first piece in this collection, "Fantasy and the Brain's Right Hemisphere," by R. Baird-Shuman, sets the stage for the articles to follow by introducing you to the importance of myth as

a function of right hemispheric brain activity. The author discusses the roots of imagination, feeling, myth-making, and intuition in the brain's right or "holistic" hemisphere. Through the use of myth, fantasy, and fairy tales in the language arts classroom, you can help students unleash dormant potentials that have been suppressed by years of over-emphasis on "left-brain" or linear forms of thinking in most of their school work. As Schuman states, the teacher who is aware of the importance of having the two brain hemispheres operate in synchrony can go a long way toward helping students live more creative and fulfilling lives both inside and outside of the classroom; and myth-making is a central part of this process.

The package's second article, "Myth, Metaphor, Memory: Archeology of the Self," by Nancy King (1990), discusses Feinstein et al.'s (1988) personal mythology approach (outlined above) and adapts it for use in the language arts classroom. Students create stories, dramas, and images, share memories and life experiences, and write narratives based on unresolved life issues. As King (1990) says, the folk tales and myths provide the stimulus, and the classwork offers the occasion for students "to discover and develop their authentic voices in an environment free of premature judgment" (p. 57). King's technique involves rewriting, inner imaging, and reflection by students to uncover the universal meaning contained in their own personal symbols, and the personal meaning to be discovered in universal symbols (King, 1990).

The next piece in the collection, "Archetypes and

Assignments" by Edith Crow, introduces you to the study of archetypal patterns in literature and ways to teach writing that are grounded in students' experience of archetypal themes in their own lives. Employing the theories of Jung discussed earlier, the author describes the general nature of archetypes, and provides a writing assignment that guides students in writing about the "archetype of initiation." This cross-cultural archetypal pattern reflects humanity's need for rites of passage into new stages of life. Students are asked to look at their lives as texts, choose one initiation experience, and describe it in detail. As Crow (1986) says, using archetypes in this way can lead students to define their values and initiate them onto "the path of wisdom" (p. 10).

The fourth piece in the collection, "Shaping the Self: Using Steppingstones and Autobiography to Create and Discover Archetypes in 'An Illustrious Monarchy,'" also by Edith Crow, shows you how to help students use "steppingstones" or "markers" to divide their lives into significant periods, and write about them by exploring dreams, fantasies, and "twilight imagery" (images that arise during the "twilight state" just before sleep). Through Crow's journal-writing procedure, students can uncover mythic-archetypal patterns such as the hero's journey, initiation, and death-rebirth. Thus, by moving from subjective, unconscious experience to the objective process of writing, students can see the links between their innermost feelings, images, and thoughts and the public world of autobiography and literature.

The last article in this package, by Patricia Pirmantgen, discusses dream sharing in the classroom as a way to help students uncover the mythic themes underlying their inner processes. The author's own work with dreams in the classroom led her to speculate on the idea that people's dreams are the primary basis of a culture's mythology: "Could it be that our culture's folklore and myth are cut off from a primary source--the people's dream experiences, which express the cosmic meanings underlying human life--those same meanings that inspire art and literature?" (Pirmantgen, 1976, p. 51).

Pirmantgen's (1976) dreamwork approach to enhancing students' mythic-archetypal ways of knowing and experiencing involves three processes: (1) developing a class's awareness, recognition, and memory of dream states and content, (2) creative work with students' own dream material, and (3) drawing parallels between students' dream content and the English curriculum. The author admits that working with students' dreams will usually be a peripheral part of the language arts curriculum. But she also feels that dreamwork is important because it helps students open themselves up to an area of their being that is rich in personal meaning and closely allied to their creative abilities.

In conclusion, the materials in this package address a much neglected area of students' lives--their inner intuitive and image-making abilities and emotional states. As Jung and the other thinkers discussed above insist, mythic forms of knowledge and experience resonate with the deepest levels of our nature as

human beings, because they reflect the archetypal or primal forces within us. As we and our students learn to access these inner resources, we may develop in the process a greater understanding and sense of our oneness with other cultures and with the universe as a whole.

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Birenbaum, H. (1988). *Myth and mind.* Lanham, MD: University Press. A literature professor's look at myth as it relates to his own literary theories, personal life, and classroom teaching.

Campbell, J. (1988). *The inner reaches of outer space.* The summation of Joseph Campbell's views on the nature of mythology, the imagination, metaphor, art, and religion. Campbell discusses the Jungian notion of archetypal themes or motifs, and shows how they are common to all cultures, religions, and times.

Crow, E. (1983). *Shaping the self: Using steppingstones and autobiography to create and discover archetypes in "an illustrious monarchy."* Paper presented at the Annual Meeting of the Conference on College Composition and Communication (34th, Detroit, MI, March 17-19). (ERIC Document Reproduction Service No. ED 278 016)

Crow, E. (1986). *Archetypes and assignments: Writing about personal archetypes aids students in writing composition papers and understanding literature.* Paper presented at the Annual Meeting of the Conference on College Composition and Communication (37th, New Orleans, LA, March 13-15). (ERIC Document Reproduction Service No. ED 274 981)

Feinstein, D., Krippner, S. & Granger, D. (1988). Mythmaking and human development. *Journal of Humanistic Psychology*, 28(3), 23-50. Discusses the authors' concept of "personal mythology," which involves an individual's unique forms of mythmaking as a reflection of wider cultural myths and personal experience.

Freud, S. (1963 [1917]). *Introductory lectures on psychoanalysis*. London: Hogarth Press. Probably the best introduction to Freud's work. Covers the psychology of slips of the tongue and pen, dream interpretation, and Freud's general theory of neuroses, or psychological problems as based in sexual repression.

Gersie, A. & King, N. (1990). *Storymaking in education and therapy*. London: Jessica Kingsley. Offers myths and stories for use in education and psychotherapy as ways to enhance students' and clients' personal expressiveness, creativity, and growth. Includes practical exercises and projects for classroom use.

Gursky, D. (1991). After the reign of Dick and Jane. *Teacher Magazine*, *2*(9), 22-9. Discusses whole language as an alternative to traditional teacher-dominated language arts teaching from historical and practical perspectives.

Harste, J., Woodward, V. A., & Burke, C. L. (1984). *Language stories and literacy lessons.* Portsmouth, NH: Heinemann. A study of preschool literacy learning and its implications for teachers, researchers, and curriculum designers. A pioneering work in the whole language tradition.

Henderson, J. L. (1970). Inner perception in terms of depth psychology. *Annals of the New York Academy of Sciences, 169* (Article 3), 664-72. Describes the psychological function by which inner perceptions are made and the nature of unconscious imagery, symbols, and thoughts.

Hillman, J. (1975). *Loose ends: Primary papers in archetypal psychology.* Dallas, TX: Spring. A collection of lectures and essays discussing Hillman's reformulation of C. G. Jung's depth psychology. Topics include dream research, parapsychology, and the concept of the "puer eternus," or eternal boy, which is said to characterize many contemporary men.

Jung, C. G. (1966). *The spirit in man, art, and literature.* New York: Pantheon. In this collection of essays, Jung outlines his views on inspiration and creativity in art, literature, and science, asserting that the dynamics of creativity rely largely on unconscious, archetypal processes.

King, N. (1990). Myth, metaphor, memory: Archeology of the self. *Journal of Humanistic Psychology, 30*(2), 55-72. Examines what the author calls "symbolic meaning" as it relates to students' creative expression in the form of educational theory, course development, and case examples from King's own classes at the University of Delaware.

Korn, E. R. & Johnson, K. (1983). *Visualization: The use of imagery in the health professions.* Homewood, IL: Dow-Jones Irwin. Describes ways to use visualization techniques in psychotherapy, medicine, and other fields, all of which can be adapted to classroom practice in the language arts.

Moffett, J. (1973). *A student-centered language arts curriculum, grades K-6: A handbook for teachers.* Atlanta, GA: Houghton Mifflin. Promotes a model for a K-6 English curriculum that sees all expressive experience as central to the process of language education. Encourages the use of mime, improvisation, drama, and small group discussion as ways to encourage students in a structured set of activities to enhance personal expressiveness.

Pirmantgen, P. (1976). What would happen to the American psyche if, along with homerooms, flag saluting, and I. Q. testing, schools had daily dream sharing? In G. Hendricks & J.

Fadiman (Eds.), *Transpersonal education: A curriculum for feeling and being* (pp. 59-63). Englewood, NJ: Prentice-Hall. Pirmantgen examines the use of dreamwork in the language arts classroom through sharing, story writing, journal keeping, poster painting, etc. The author emphasizes dreams as ways to channel students' creativity and enhance their personal growth.

Roberts, T. B. (1989). Multistate education: Metacognitive implications of the mindbody psychotechnologies. *Journal of Transpersonal Psychology, 21*(1), 83-102. Discusses the concept of mindbody states, or specific conditions in which the mind and body (viewed as a single entity) exist, such as dreaming and presleep states. Examines ways in which "psychotechnologies" such as yoga, meditation, and biofeedback can be used in educational settings to tap into these states and enhance memory, learning capacity, creativity, etc.

Sardello, R. (1985). Educating with soul: A phenomenological reflection on higher education. *Teacher's College Record, 86*(3), 423-39. The author reflects on the implications of Jungian-archetypal psychology for higher education by examining the value of error in the learning experience, the power of the spoken word to promote personal transformation, and other topics.

Stevens, A. (1982). *Archetypes: A natural history of the self.* New York: Quill. Offers a fascinating synthesis of Jungian psychology, with its doctrine of archetypes, or universal patterns contained in the human unconscious, and modern discoveries in psychology concerning the nature of instinct and innate traits. Argues for a biological basis for archetypes.

Vaughan, F. E. (1979). *Awakening intuition.* Garden City, NJ: Anchor. Vaughan guides the reader to greater understanding and realization of his or her intuitive powers through specific exercises, combined with a discussion of the role of intuition in creativity, problem solving, etc. Demonstrates that intuition can be trained through practical examples and techniques.

Von Franz, M. L. (1970). *An introduction to the interpretation of fairy tales.* Dallas, TX: Spring. Asserts that fairy tales are the purest expressions of archetypal symbols and processes. Thus analyzing the symbols in fairy tales can lead to deeper understanding of our unconscious lives.

Mythic/Archetypal Reading List for Language Arts Teachers

Allan, J. & Bertoia, J. (1992). *Written paths to healing: Education and Jungian child counseling.* Dallas, TX: Spring Publications. A pioneering book that integrates Jungian/archetypal theory with school counseling and language arts instruction. Discusses the use of journal and letter writing, guided imagery, drawing, and other classroom activities to help students enhance their creativity, deal with life issues, and smoothe the transition to young adulthood.

Birenbaum, H. (1988). *Myth and mind.* Lanham, MD: University Press. A literature professor's look at myth as it relates to his own literary theories, personal life, and classroom teaching.

Feinstein, D. & Krippner, S. (1988). *Personal mythology: Using ritual. dreams, and imagination to discover your inner story.* Los Angeles: Jeremy P. Tarcher. Discusses the authors' concept of "personal mythology," which involves an individual's unique forms of mythmaking as a reflection of wider cultural myths and personal experience. Offers many practical myth-making exercises that can be used for your own inner exploration and self-development, or adapted for classroom use.

Gersie, A. & King, N. (1990). *Storymaking in education and therapy*. London: Jessica Kingsley. Offers myths and stories for use in education and psychotherapy as ways to enhance students' and clients' personal expressiveness, creativity, and growth. Includes practical exercises and projects for classroom use.

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specific exercises, combined with a discussion of the role of intuition in creativity, problem solving, etc. Demonstrates that intuition can be trained through practical examples and techniques.

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FANTASY AND THE BRAIN'S RIGHT HEMISPHERE

by R. Baird Shuman

Fantasy comes from a Greek word, **phantazein**, that means to make visible. The world of fantasy is the world of images and forms, the world of the active imagination, the world in which the verbal and the visual coalesce. At its best, fantasy commingles the activities of the left brain, which is dominant in most right-handed people, with those of the right brain, which is a stepchild of most current educational schemata, and, indeed, of an age devoted to scientific inquiry and to a reverence for hard, measurable data.

Left Brain, Right Brain

The left brain, or more accurately, the left hemisphere of the brain, is the seat of human reason. It is responsible for logical and verbal ability in most people. It is rational and analytical, objective and linear. Scientific and mathematical detail are products of the left brain. Conventional schools emphasize the measurable, which is also the testable. They reward those who are dominantly left-brained and not infrequently penalize those who are right-brained--the dreamers, the intuitive, those who express themselves better through images than through words. To say that a student daydreams, a right-brain activity, is not a compliment in most school settings.

The right brain is the center of much human feeling and emotion. Its vision is holistic rather than segmented or compartmentalized. It works more through synthesis than through analysis, and it tends to be analogical rather than logical. Its orientation is more to space than

to time, and it relies heavily on the visual rather than on the verbal.

Ideally, the right and left brains, if trained equally, would, and in some people, do function in a complementary manner. An Einstein is capable of mastering the mathematics and other left brain skills necessary for him to pursue physics in depth; however, at the moment when the "ah-ha" association is made, when the brain makes the intuitive leap beyond the boundaries and limitations of verbal and mathematical activity, the right brain comes into play and from it comes the intuition and the synthesis that enable an Einstein or Picasso or a Leonardo to rush beyond the commonplace and to leap boldly into new precincts of understanding.

Creative genius is often viewed with suspicion by the society that produces it. This is understandable. Most creative genius emanates from a hemisphere of the brain that lies underdeveloped in the vast majority of people. The products of this hemisphere are not linear and are not always explainable verbally. Therefore, a predictable time-lag exists between the time a great artist or a great thinker demonstrates his or her greatness and the time the public at large is ready to accept it. Thinkers and experimenters at the beginning of a movement such as cubism or relativity or cybernetics are, in essence, creating new worlds, and a public mired in older and surer worlds usually fail not only to understand the new worlds but also may resist them strenuously and may denounce their creators.

Nevertheless, a society with no builders of new worlds, no shapers of new realities is a static society and will ultimately be a backward society. Those societies that cling most stalwartly and doggedly to their traditions are societies that, over the years, contribute decreasingly to human progress.

The Hemispheric Orientation of Today's Schools

Contemporary schools are geared almost exclusively to training the brain's left hemisphere. Early in their educations, children are made to know that reason is preferred over emotion, that analysis is rewarded over synthesis, that hard data are relied on to the exclusion of intuitions, that the objective is accepted while the subjective is suspect, and that the verbal or mathematical is deemed more valid than the spatial or artistic. If youngsters

come into the world, as Wordsworth suggested, "trailing clouds of glory from God who is their home," the schools for the most part do the best job they can of dispersing those clouds of glory as early in a child's life as possible.

A friend of mine spent twelve years doing a longitudinal study of a group of youngsters who, in Grade One, were designated gifted. When his study was nearing its end, I asked him what salient conclusions he was arriving at. He responded by saying that several salient conclusions suggested themselves, but that, viewing the group of students he had come to know extremely well over the extended period of his study, one nagging question recurred. I asked him what that question was, and he told me, "I wonder where the wonder went?"

He went on to explain that most of the students in his sample were doing well in school, but they were aging at an early age. They were conforming to educational structures that they had short years before questioned. They were becoming linear in their thinking; they were rapidly becoming convergent thinkers rather than the independent, divergent thinkers that most of them seemed to be in the early years of the study. Something had happened to them, and my friend, Charles Keller, was troubled at what this something was.

That such was the case with this group of students is not to say that all students suffer the same fate; but it is undeniable that many do. The blame cannot all be laid on the doorstep of the schools. The stages of development through which young people pass, as Piaget has pointed out in detail, are quite structured and predictable, and in some of these stages, regardless of what sort of education they are receiving, children part with some of their own personhood in order to blend more harmoniously with the group. They do not wish to stand out, so they conform. This phenomenon occurs in all cultures, and its occurrence is perfectly natural. It occurs within certain specific ranges of age with sufficient predictability that generalizations can be drawn from it.

Schools, however, often play along with these stages of development to the detriment of the full education of children. We could even now be training our young people more completely were we to understand more fully the ways in which the human brain, as a physical entity, operates. Increasingly, data are pouring in to suggest the specifics of how the

brain functions, but not enough educators are paying heed to these data and making connections between them and their own professional pursuits.

What Do We Know About the Brain?

We know that the brain is, among other things, a great computer. It carries on, even in the youngest child, complex operations that are too sophisticated to be replicated in any existing manmade machine. Machines can make judgements based on facts, and computers can store systematically a staggering array of facts. However, many human judgements are based on facts combined with intuition, and thus far, intuition has not been programmable into a computer. For the time at least, people are the masters, computers the servants.

Neurophysiologists and psychophysiologists have shed a great deal of light on how the brain works. In the last quarter-century, with the help of highly sophisticated instrumentation, the medical profession has come closer and closer to pinpointing the exact functions of small sections of the brain that were understood in only the most general terms short decades ago.

It seems clear to most researchers, for example, that data fed into the mind will be stored and can be recalled, no matter how remote they are, through proper procedures. Few people exist who have not sought some specific detail from their memory banks only to find that they cannot call the detail forth. However, given time and given some diversion from the quest for this detail, suddenly it will come breaking through into the conscious mind, usually quite unexpectedly.

Karl Pribram, known for his extensive work with stroke victims who sometimes have one hemisphere of the brain almost destroyed, has reached interesting conclusions about the mind's ability to accommodate distractions and to be selective in what it processes. He notes that when the elevated railway along New York's Third Avenue was torn down, the police began to get late night telephone calls reporting strange occurrences such as suspected break-ins and suspicious noises. Pribram's research showed that the calls were clustered around the specific time that, prior to the dismantling of the elevated, the late-night train passed. In this case, the unconscious was conditioned to a noise, and its absence caused restiveness.

Those who examine consciousness and human knowledge soon come to realize that everything we know of the so-called real world is known only after it passes through the human brain. Our **perception** of reality **becomes** reality for each of us, which is the reason that perceptions of identical objective realities will differ, why that which is beautiful to one person will be unappealing to another.

The Literature of Fantasy

Very young children, whose minds are being formed rapidly and whose capacity to learn is astounding, spend a considerable amount of their time fantasizing. Some may go as far as to have imaginary friends with whom they carry on extended conversations and to whose reality they are willing to attest. These friends usually disappear between the ages of three and four, but until their disappearance, they are real to the child.

During this same period, most children, regardless of their culture, are introduced to fantastic legends that carry a substantial cargo of the values of the group into which the child has been born. In western culture, the Mother Goose rhymes, fairy tales by the Brothers Grimm, Charles Perrault, Hans Christian Andersen, Andrew Lang, and James Stephens, and Walt Disney fantasies comprise the nucleus of a child's introduction to literary fantasy. Imaginary characters people these tales--fairies, elves, leprechauns, dryads, sylphs, wood sprites, little people and, in some tales from the Arab world, **djinn.** Many of the stories of these tales are wish-fulfillment stories. Some of the characters in them have magical powers, exactly the kind of powers most young children wish for when they are in trouble and want to escape it or when they are earthbound and fantasize about flying. Magical qualities confer power, and children, quite early in their development, feel the need for power as strongly as any need they experience.

Children hear rather than read their earliest tales. Often these tales are told to them, although some of them are read from books. In such reading, children receive their first informal reading instruction, learning quickly that pages are read from left to right, from top line to bottom--unless, of course, they are in a culture in which pages are read from right to left or are read vertically.

But regardless of how the tales are presented, they help children to build new worlds, and these new worlds are extremely visual ones. The underpinnings of literary understanding are being built in a child's earliest brush with literature, but also the child's imagination is being nurtured by this first real exposure to the literature of his or her world. Probably at this very moment if you think of a nursery rhyme--Jack and Jill, Little Miss Muffet, Jack and the Beanstalk--you think visually of it more than verbally. The right hemisphere is engaged immediately because it is predominantly in this hemisphere that the initial experience and impact of the story occurred.

Fantasy demands visualization; and in doing so, it engages the whole brain rather than just the dominant hemisphere. The earliest kinds of fantasy to which most children are exposed, fairy tales, also demand synthesis, an activity of the right brain. Bruno Bettelheim in **The Uses of Enchantment** recognizes that "the figures and events of fairy tales...personify and illustrate inner conflicts, but they suggest ever so subtly how these conflicts may be solved, and what the next steps in the development toward a higher humanity might be" (p. 26). In leading children to a resolution of the conflicts to which Bettelheim alludes, the fairy tale demands synthesis, demands that children make an association between the tale and their own inner conflicts and then act on the information to which making the association has led them.

For young children, this sort of synthesizing is extremely helpful because it allows them to act out their conflicts in imaginary ways. The earliest literature to which children are exposed is a literature of violence and often of cruelty. This is true whether one is talking about the fairy tales of the Brothers Grimm or of Hans Christian Andersen or whether one is talking about the imaginary world of Walt Disney cartoons. But this violence and cruelty does children good rather than harm because, as Bettelheim concludes, "The fairy tale proceeds in a manner which conforms to the way a child thinks and experiences the world; this is why the fairy tale is so convincing to him" (p. 45). This acting-out in literature becomes a safety valve rather than a stimulus to violent behavior in children.

Having developed a strong background in fantasy literature even as pre-schoolers, most children begin school with a good base on which teachers can build. In the early

grades, fairy tales, fables, and myths should comprise the story-telling and eventually the reading activities. Early on, probably as early as the fourth grade, selections from some of the world's greatest myths will intrigue students, although this early exposure should be selective and the selections short. For example, from the **Odyssey**, one might tell the story of the homecoming of the hero, Odysseus, after an absence of many years, and of how no human recognized him, but of how his old dog knew him instantly. This sort of selection will strike a responsive chord in young children, many of whom have pets and most of whom are fond of animals.

As students move into the middle school or junior high school years, they are much taken by fantasy. They devour comic books of the Superman variety, and it would be well for teachers at this stage to introduce them to other Superman-like literature such as the Icarus myth from classical mythology or the Hercules myth. Superman combines the desire to fly, a chief concern in the Icarus story, with superhuman strength, which could lead one to the Hercules story. The two classical myths have interesting correspondences with the Superman concept, with which any middle school student will be familiar. Students familiar with the mythic Superman will come to understand something about the universality and durability of mythic patterns when they are led back to classical myths that correspond to modern ones. Therefor, it is well at this stage of students' development for teachers to pair traditional literature such as classical mythology with the popular mythic literature that is a part of their normal frame of reference.

During the middle school years, students are also passing through the period when initiation is much on their minds. They are achieving young manhood or womanhood. They are passing from one significant stage of their existence to another, and throughout time rites of this passage have been chronicled in literature. At this stage, much Arthurian legend will appeal directly to students. Mircea Eliade writes, "The ordeals that the Heroes undergo in Arthurian Romance are innumerable--they have to cross a bridge that sinks underwater or is made of a sharp sword or is guarded by lions and monsters.... All these scenarios suggest passage to the beyond...and when such journeys are undertaken by living beings, they always form part of an initiation" (Rites and Symbols of Initiation, 125). The trials of Arthurian

characters speak directly to teenagers, who are experiencing the same biological awakenings as the young Launcelot, for example, and who read with a deep sense of identification about such heroes who face their difficulties and prevail. Their trials are much more taxing than the trials of a typical teenager, and this overcoming of such substantial difficulty by mythic characters helps the teenager to develop a holistic view of his own situation and to deal with it better.

Students who have made the excursion into Arthurian Romance are nicely poised to begin Tolkien's **Hobbit** trilogy, a long work which most teenagers read voraciously with little encouragement, and T.H. White's **The Sword in the Stone.** These are natural complements to an early exposure to Arthurian Romance and are popular with both male and female students.

Science Fiction

Another popular type of fantasy literature is science fiction. The commercial success of such recent films as **Star Wars, Return of the Jedi,** and **E.T.**, whose $360 million gross in the first year and a half after its release makes it the biggest money-making film in American history, clearly shows the great public enthusiasm for science fiction. Students read such literature with abandon, and they can easily be guided into reading the best of science fiction, books like Evgenii Zamytin's **We**, William Morris's **News from Nowhere**, and such fine writings of David Lindsay as **Devil's Tor, The Haunted Woman,** or **The Violet Apple and the Witch.** H.G. Wells should not be neglected, particularly **The Time Machine, The Wonderful Visit,** and **The Invisible Man.**

Because science fiction often deals directly with questions of governance in regions such as outer space, it can be a springboard into Utopian literature such as Plato's **Republic**, Thomas More's **Utopia**, or Samuel Butler's **Erewhon** or **Erewhon Revisited.** Certainly the teacher needs to build sequentially from recent fantasy literature up to some of the classics which educated people are expected to have read.

Why Fantasy Literature?

Fantasy literature can be justified as a part of the curriculum because so much quality literature falls under its rubric. It can be further justified because it is so natural a part of the literary background of nearly everyone and because it exists in so many forms that examples of it can be found to appeal to people at any level of literary development and sophistication.

Robert Crossley defends literary study and particularly the study of fantasy by saying, "The goal of literature courses, including fantasy courses, is **not** interpretation but evaluation. Interpretation is merely an instrumental skill; we interpret so that we may see and enjoy and judge" ("Teaching the Course in Fantasy; An Elvish Counsel," **Extrapolation,** 22 Fall 1981, p. 245). He goes on to contend that "the course in literary fantasy should widen the artistic horizons of our students...rather than rearrange the same old materials, studied from a supposedly fresh perspective" (p. 247).

It is my contention that a systematic study of fantasy literature can not only widen the artistic horizons of our students, as Crossley suggests, but that it can also help the mind to develop more fully than it will if it is not permitted the flights of fancy, the imaginative excursions that such literature provides. The study of such literature will jar students out of linear thinking, will help them to move towards synthesizing ideas, will encourage them to think holistically rather than compartmentally, and in so doing will communicate to them in positive ways that right-brain orientation is valued equally with left-brain orientation. The teacher aware of how the two hemispheres of the brain operate is in an excellent position to help students achieve a kind of mental growth that will result in their leading fuller and more productive lives characterized by independent and original thinking.

MYTH, METAPHOR, MEMORY:
Archeology of the Self

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Summary

Myths and tales are a rich and powerful source of wisdom and comfort which can be used to nourish and stimulate imagery and expression of students' inner world experience within the framework of higher education. This article examines symbolic learning and creative expression in the form of theory, course development, and case examples.

> Our outward-oriented consciousness, addressed to the demands of the day, may lose touch with these inward forces; and the myths, states Jung, when correctly read, are the means to bring us back in touch. They are telling us in picture language of powers of the psyche to be recognized and integrated in our lives, powers that have been common to the human spirit forever, and which represent that wisdom of the species by which man has weathered the millenniums. Thus they have not been, and can never be, displaced by the findings of science, which relate rather to the outside world than to the depths that we enter in sleep. Through a dialogue conducted with these inward forces through our dreams and through a study of myths, we can learn to know and come to terms with the greater horizon of our own

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> deeper and wiser, inward self. And analogously, the society that cherishes and keeps its myths alive will be nourished from the soundest, richest strata of the human spirit. (Campbell, 1972, p. 13)

Through the ages, people have been telling myths and tales as a way of understanding their world and what it means to be human. These stories, containing wisdom distilled through centuries, offer an unexpected perspective on the present and the future by posing essential questions couched in symbolic terms. At the University of Delaware, students enrolled in the Honors Program are offered the opportunity to take courses in symbolic learning and creative expression which have titles such as "Myth and Expression," "Giving Form to Experience," "Playing with Stories," and "Creating Theatre From Myth." The courses enable students to use myths to explore and express their ideas about symbolic material and symbolic meaning, that is, about the relationship between the symbol and what it represents—personally, culturally and universally.

The need for such experience is reflected in a speech given by James O. Freedman on the occasion of his inauguration as 15th president of Dartmouth College:

> I'm very concerned that one thing liberal education does not sufficiently address is the need for students to develop both a private self and a public self, and to find a way to have those selves converse with each other and form a whole human being. We read, on all sides today, that students are entirely interested in vocationalism and careerism. If that's the case, those students are not sufficiently developing a private self, a self that can be alone at 3 o'clock in the morning. . . .
>
> It's important that students develop the capacity to be alone with themselves, to address grief, to address questions of tragedy in their life, to address the questions of the relationship between the generations in their own lives. And I worry that too many of today's undergraduates are primarily concerned with things which don't give them much opportunity as part of a liberal education, to develop their private selves.

One way to help students develop access to their inner life experiences within the academic curriculum is to use myths and tales in a collaborative learning environment. By entering into the story and working with the symbolic material contained within the myths and tales, students are offered the opportunity to take a new and different look at themselves, at their lives, and at the people who were and are part of their world. The students make stories and dramas, create visual and sound images, share memories and life experiences, and write stories based on unresolved issues. The old tales contain the stimulus; the classwork provides the occasion whereby students are enabled to discover and develop their authentic voices in an environment free of premature judgment.

THE LEARNING CONTRACT

If we are going to ask students to explore their inner worlds, we have to create an environment which structures their participation very explicitly. It is not productive simply to "do your own thing." Education is, after all, the systematic enhancement of a student's knowing, which aims to bring about the development of theory, insight, and practice in relation to specific areas of knowledge and in accordance with a mutually agreed upon contract. What is the learning contract in the area of symbolic learning and creative expression? What does Archeology of the Self have to do with symbolic learning and creative expression?

These two questions are inter-related, but are best answered separately. Although my courses in the Honors Program enhance the development of writing, critical reading, and discussion, I know, as Sternberg (1988) says, "some people tend to be better at representing information spatially, or in the form of mental imagery; other people tend to be better at representing the same information linguistically, or in the form of sentences or propositions. Therefore, students need the opportunity to explore learning about their own learning. They also need to learn how to take what is outside (text, research, information), discover what is inside (thinking, feeling,) and to make a synthesis. The process of becoming an "Archeologist of one's Self" enables one to look at personal symbolic meaning which is derived from taking a fresh look at one's experience, attitudes, ideas, and memory. The meaning we give to and derive from symbols is interwoven with what we know about ourselves. When what we understand to be our story changes, new meaning is inevitable. An archeologist examines remains, ruins and remnants of times past. From these bits and pieces, the archeologist makes interpretations and creates explanations to account for what life might have been like at a particular time and

place. Eventually, these explanations are woven together to create a larger story, using known facts in combination with the imaginings of trained observers.

MYTH, METAPHOR AND MEMORY

Sam Keen and Anne Valley Fox (1973) write, "To be a person is to have a story to tell. We become grounded in the present when we color in the outlines of the past and the future. Mythology can add perspective and excitement to your life." (p.8)

It is useful to differentiate three levels of storymaking and storytelling: Public (myth), Personal (metaphor), and Private (memory). One can, therefore, tell confidential material in a public way by telling a personally meaningful myth or tale without revealing inappropriate information. By creating a metaphoric response to a myth or tale, one can become aware of telling moments, crucial issues, and emotional investment. Sharing this kind of story also allows intimate issues to be discussed at the personal level without revealing specific information. I believe that working with myths to create metaphors stimulates memory, which helps begin a journey of self-discovery within the context of the educational classroom.

I choose to use old stories, myths, and tales as the basis of assignments and class work for the following reasons:

(1) The ideas embedded within these stories contain essential wisdom which has survived centuries of telling.
(2) The nature of the material makes it possible for students to discover and recover personal connection to a story, and to create individual meaning.
(3) Myths and tales pose questions about the meaning of life which are answered anew by each person each time they work with the story. Sharing these meanings makes possible a new appreciation of diversity.
(4) Working with stories from cultures other than our own expands our notion of ways in which society can be organized and experienced. We can re-examine our ideas about our place in the universe and our connection to other peoples and other ages.
(5) Mythic material is powerful. It contains a charge which resonates within those open to receive it.
(6) The singularity of the myth encourages listeners to focus on one aspect of human experience and to go deep within it.

(7) Hearing myths and tales provides nourishment for the psyche and energy to explore inner world resources.
(8) Working actively with the ideas inherent to the myth provides participants with an experience of knowing that is direct, personal, shared, and continually open to change.

The use of myths and tales in symbolic learning and creative expression is predicted on students working actively with a story, taking the story into themselves and noticing the ensuing resonance. Thus, the story provides the group with shared material which stimulates subsequent exploration which often results in new knowledge about one's self.

For example: To explore notions of fear and courage, I used the story of Li Chi, The Serpent Slayer—a Chinese myth about a young girl who saves her village from further destruction by slaying a fearsome serpent who has terrorized the countryside for many years. One of the tasks was to write an editorial commemorating the heroic action of Li Chi. Most of the articles praised her for bravery, courage, daring, and compassion (she gathered up the bones of all the maidens previously sacrificed so they could be properly buried). But one of the editorials took her to task for destroying the status quo. The writer suggested that everyone had learned to live with the serpent, the price of one 14-year-old maiden was not such a large price to pay for peace. Why couldn't she have left well enough alone? Who knew what catastrophe would soon come to take the serpent's place? Everyone in the room was shocked, yet one student asked what the writer was afraid of. I expected his answer to be framed by defensiveness, denial, or anger, but what he said was, "I grew up in the South. My father told me what happened to Blacks who tried to make things better. I think people still get into trouble when they stick their necks out. She should have left things as they were. She could be in for big trouble and so could her people." One of the girls in the class answered him.

"Killing even one 14-year-old girl each year for peace is not acceptable. She was right to try to change things I believe that evil flourishes when good people do nothing."
"Brave talk. What do you do to make the world better?"
"Nothing . . . yet."

One of the explicit benefits of work in symbolic learning and creative expression is that students are encouraged to become

aware of the complexity of their reactions. By reading myths and tales from many cultures—covering themes such as jealousy, greed, bravery, envy, cunning, and healing—it is possible for students to put convention and tradition aside for the moment, to look at the range of possible human behavior, and to understand, a bit more clearly, what it means to be human. This new knowledge furthers self-development and can be a step toward compassion and wisdom.

We have been forced to recognize, from studying pre-World War II Germany, that education in and of itself is no guarantee that citizens will react with compassion, courage, or clarity when faced with a demagogue. Knowledge is not synonymous with wisdom. We must, therefore, devise a variety of ways to integrate thoughts, feelings, ideas, attitudes, and understandings as an inherent part of the educational process. Separating "intellectual" activity from "artistic" activity, divergent thinking from convergent thinking, or memorization from synthesis encourages a mind-heart split which has already proven to be the downfall of one civilized country.

Haim Ginott (cited in Roberts & Roberts, 1987) clearly articulates the challenge:

> Dear Teachers,
> I am a survivor of a concentration camp. My eyes saw what no man should witness:
> Gas chambers built by learned engineers.
> Children poisoned by educated physicians.
> Infants killed by trained nurses.
> Women and babies shot and burned by high school and college graduates.
> So, I am suspicious of education.
> My request is that teachers help students become human.
> Your efforts must never produce learned monsters, skilled psychopaths, educated Eichmanns.
> Reading, writing, arithmetic are important only if they serve to make our children more humane. (p.3)

As we work with myths and tales from countries and cultures all over the world, we take into account possible manipulation of myth for a particular intention by purposefully exploring diverse and various human responses and reactions. We explicitly connect heart with mind, and ideas with feelings, as we read and hear how human beings through the centuries have experienced and confronted life's events and issues (being born, growing up, choosing

a mate, creating a life, growing old, facing death). As students grapple with troublesome issues, they begin to understand more about their own complex and paradoxical selves. They begin to empathize, rather than condemn reflexively, when they read or hear of jealous mothers, domineering fathers, devious brothers, or angry sisters. As part of the process of learning to acknowledge and accept the darker, more negative sides of characters in stories, students can sometimes look at themselves with new and deeper understanding. It is not that they justify wrong actions. Rather, they begin to see the larger picture and they allow themselves to say, "I'm sorry," or "I wish I hadn't done that," or "I felt I had no other choice at the time."

According to Feinstein, Krippner, and Granger (1988) "the guiding myths that order personal reality are constantly being challenged as new experiences are encountered. Just as there is a continuous biological transformation from conception to death, there is a continuous evolution of internal mythic structures." As students work with myths which are chosen for them and those which they choose, there is recognition that perspective about our past and present action can change. Many students become less defensive, more able to see multiple points of view, and more tolerant of past foibles, especially when the group with whom they share their story murmurs with compassion, as they remember their own embarrassing or shameful moments.

Telling stories through myth, metaphor, or memory within an academic environment allows group members who come from many different disciplines to share, discuss, and reflect on what it means to be human at a particular time in history; to discover how age or social position affects freedom, choice, and opportunity; to consider how relationships enlarge or change one's immediate world; and to examine how assumptions based on what one has known as a child affect one's perceptions of the world and how it works.

As students become more aware of personal and universal symbolic meaning, they begin to make connections within themselves and with other cultures and ages at the level of common human experience. Many students have commented, after working with stories from Third World cultures, that they are surprised by the kinship they feel with these peoples so remote in time and space from themselves. After hearing several stories from American

Indian groups, one student said with great pain, "My God, I didn't know what we destroyed." There is a developing sense that they no longer need to feel so isolated and lonely. They can experience their lives as part of the shared journey taken by all human beings everywhere. Though we may walk alone, we need not walk by ourselves. There is company to be found, if we learn where and how to look. Although this learning is not experienced to the same degree by all students working with myths, most students acknowledge that reading stories of people, so very different from themselves, gives them pause; makes it harder to dismiss them out of hand, to label them "primitive."

Students need the opportunity to combine and connect who they are—with what they know and with what they learn—in ways that allow for individual expression, communal interaction, and spiritual enrichment. Having this experience within an academic curriculum allows students to develop skills needed to ask insightful questions, plan and complete projects, write papers, explore processes, and cultivate the capacity for critical reflection and assessment. Students focus on the process of learning, as well as on final outcomes. Questions and issues are separated from solutions to give people time to consider possibilities, and to encourage flexibility, spontaneity, creativity, and ease of expression.

ONE ASSIGNMENT: TWO RESPONSES

To explore how studies in symbolic learning and creative expression work in practice, let us consider an assignment I give to students taking a course called "Giving Form to Experience." The initial homework assignment is to select a myth or tale which resonates within oneself, and to write a paper exploring ways in which the chosen myth or tale lives within. I ask students to develop connections between themselves and their selected story through memories, ideas, feelings, attitudes, and experiences which arise from interaction with the story. Students are encouraged to paint images, improvise on musical instruments, and/or construct three-dimensional symbols as part of their exploration. At the same time, I challenge them to be aware of inner censoring and to express all material without judgment. This first paper is given to a peer tutor who comments on how well the student has developed his or her

thesis. The student then rewrites the paper and submits both versions to me. I point out the need for deeper reflection, more complex questioning, and connections, then return the paper to the student, who reworks it. For most, this third draft constitutes the final version of the paper. But, a sizeable minority will submit one or two more rewrites until I am satisfied with the quality of their reflections

Example 1: "Arachne, Athena and Me"

One young woman chose the story of Arachne—the human who defied the goddess Athena, who then turns her into a spider as punishment. In the first three versions of the paper the student wrote superficially, without much personal involvement. She was visibly annoyed by my comments. This "A" student was not used to reworking her papers. In response to comments on the first three drafts written by the peer tutor and myself, she focused primarily on improving writing mechanics; suggestions to share memories and to write about personal experience were, for the most part, ignored. During her very reluctant reworking of the fourth draft, a painful memory surfaced.

While writing about Arachne's lack of concern for anyone other than herself, the student remembered the time when bullies had attacked and injured her younger brother in a fight. She had walked away, ignoring his pleas for her help. Part of the severity of her pain in remembering this incident was the certain knowledge that she was stronger than the bullies and could have stopped the fight had she so chosen. Although she tried to disregard the episode, as she worked on her paper she found she could not put it out of her mind. Eventually, she wrote about the incident. In her paper, she noted that she had never told anyone about the experience and had never talked about it with her brother. What was clear to her, however, was that the memory would not go away, now that she had allowed herself to remember.

Rather than give me her paper in class, she made an appointment to see me in my office, leaving a message with the secretary that she had something important and private to tell me. We had several previous conferences where she had always been relaxed and talkative. Now she sat in the chair, looking at her feet, tense

and uncertain. I thought she was having trouble finishing her paper and I asked, "Do you need more time?"

"No." She sat in silence. I waited for her to say more.
"Is there a problem?" I inquired.
"No." More silence. Then she sighed and said, "Yes."
"Would you like to tell me about it?" I asked.
"I wrote the paper, like you told me. Here." She handed me a fifteen-page paper, neatly typed. She stood up to leave. I didn't know what was going on, but she was clearly upset.
I tried to help. "I see that this paper is much longer than the others. I believe you've made substantial changes. If you would rather I not read it, I'll return it to you now and give you full credit for your work." She looked at me, disbelieving my words.
"You mean I could just take it with me. Now?"
"Yes." I gave her back the paper.
She hesitated and then placed it on my desk. "You can read it. It's ok." She left. I began to read the paper. Some minutes later she reappeared. By then I had read about the fight. I could see the questions in her eyes and felt compelled to reply.
"You aren't the only person to do something shitty, you know. I could tell you lots of stories about times I was less than marvelous. But what ultimately matters is how we deal with ourselves once we admit what we've done. Let me finish your paper and then we'll talk."
Our subsequent discussion was framed by her worries about the final homework assignment for the class. Each student is asked to structure a project evolving from a question raised by the work in the course. She had no questions and wanted me to advise her. "I can't help you until you have a question. What matters to you?" No answer. "What interests you?" Silence. "What bothers you?" She looked at me incredulously.
"You know what's bothering me!"
"Use it," I quickly suggested.
"What do you mean?" she asked, her voiced laced with anger.
"Why not take the incident and turn it into a radio play? You can ask some people in the class to read the script while the rest of us have our eyes closed, imagining the scene. No one has to know the background of the project."
"What if they ask?"
"You have time to think about your choices. It's your decision. I won't say a word."
She shook her head. "I can't do it. You're no help." and stormed out. Three days later she returned, thrust a manuscript into my hands, and glared defiantly at me. "Here. Read it."
While she stared I read her script. It was awkward and uneven, but the emotional charge was clearly there. "Are you ready to hear some suggestions?"

"What kind?"
"You need to read your script out loud. Material written to be spoken is different from words written to be read. You will hear where changes need to be made. If you don't want to share it just yet, read the parts in different voices into a tape recorder. Pay attention to what moves you, where you lose interest, what you don't understand." She took the script and left my office, banging down the steps with a frustration I well understood.

When the time came to share projects, she asked us to close our eyes and hear her play. Her words were powerful. Pain filled all the spaces. There was silence when the last words faded. People slowly opened their eyes. When the first question asked was, "Is this based on a real experience?" I closed mine.

I could feel her eyes on me. I opened my eyes, looked at her and smiled, letting her know as best I could, she really did have a choice.

Her answer, when it came, was a brief, "Yes."
Expecting to be condemned out of hand, she looked surprised when the next question was, "Have you shared your feelings with your brother?"
"No," she said. "I feel too awful about what I did."
There was a companionable silence while the class considered the situation. Then someone suggested, "Why not send your brother your play?"
She shook her head, "I couldn't do that. Besides, we get along pretty well now. Talking about this would just mess everything up. What's the point? It's my problem."
Again there was silence, as if the group was struggling along with their classmate. Then someone spoke, "Your brother already knows what you did. He knows you know. He can't talk about it; you won't talk about it—but you both remember. It's got to be getting in your way." She agreed. "Well then, just tell him what happened, about writing your paper, making this play. Let him know how horrible you feel. All you have to do is describe what you're going through. It's up to him to make the next move. If he wants to forgive and forget, he'll let you know. If not, you did the best you could for now. That's all you can do." The group nodded in agreement, reinforcing this course of action.
She burst out, "But what I did was so awful. I ran away and let my little brother get beat up by a bunch of boobs I could have stopped with one hand tied behind me."
"That was five years ago," said one of the students. "You can't change the past. All you can do is acknowledge what you did then and hope you'll do better next time."

> Another student suggested, "Tell your brother how sorry you are, how you wish you hadn't let him down."

A rather shy student spoke up quickly, as if not to allow himself time to think about what he was going to say. "I remember when my brother and I got into a fight after he took my football without asking and lost it. I was so mad I hit him hard. When he lost his balance I pushed him down to the floor. As he fell he hit his eye and blood poured out. When I saw all the blood I ran outside and threw up. My parents had to take him to the hospital to be stitched up. Even though we shared the same room we didn't talk about it for a long time. One day, out of the blue, I told him I was sorry. He said he was sorry too, for losing my new football. It was such a relief to be able to talk."

Others told their own stories of betrayal and grief. It was clear that the woman's story evoked many memories which people wanted to share. She sat silently as she listened and then said, "Thanks, you guys. Thanks."

Example 2: "The Power of Erisichthon"

Another student in the same class chose the story of Erisichthon, the man who cut down the grove of trees sacred to Ceres, killing the nymph who dwelled within. For his action, Ceres condemned Erisichthon to crave food, to eat continually, without satisfaction or feeling full until he died, consuming his own body.

From the beginning, the student was deeply intrigued by the myth, a necessary consideration for choosing a story with which to work—yet he could not understand why the story had such a powerful effect on him. He was a serious and committed student, a physics major, who worked on the first draft trying to figure out his connection to the tale—but without success, according to his mid-term evaluation. Despite many conferences with his peer tutor and with me, and despite three subsequent drafts during the semester, he never felt satisfied with any version of his writing. In his final evaluation of the course he wrote:

> The myth assignments were extremely difficult for me. The myth I selected as having personal significance raked up inner turmoil which I had buried. During the past year, I had been hurt and my faith in the world severely shaken. I had lost much of my previous ability to communicate effectively; a person must commit a piece of himself to that communication. I had lost my ability to do so because I was scared of being vulnerable. When I began experiencing difficulty with the Erisichthon paper, I resolved that I would keep pushing until either my difficulty or my sanity disappeared. Eventually the story of the man without meaning was written. (For the second writing assignment students have to write an autobiography of a character in their chosen myth as if they were the character in old age, at a significant moment, looking back on their life in order to understand a troubling question or event. The students then make an oral presentation, in character, with the class listening in role as members of the town council or some other appropriate body as designated by the student.) After that, it was easier to begin to explain the significance of the myth (to my life). I still have not succeeded in dealing with all the myth evoked, but I have won the first battle and I know that if I keep working, I will soon be free. I have started to regain some of my previous ability to express myself. The blocking of my communication skills was the most frustrating event I have ever experienced, and my frustration was closing me up more and more. With this first step that I have now taken, my frustration has already started to dissipate. When I finally write my complete reaction to Erisichthon, I will purge myself of my greatest inner darkness. I am looking forward to that day.

Just before grades were due to be handed into the records office he wrote a paper which concluded:

> Erisichthon lies at the end of a path of apathetic disregard for the value of others and the natural joy of the world. I took a few despairing steps down that path until I was shocked into realizing what I was doing. Erisichthon represents what I resolve I will never become. In a dark hour, I saw my shadow and it was his. It is that vision that I have dedicated all my love to proving false.

After a year of studying only science and technical courses, in the course of a meeting with me, the student concluded that he had to provide himself with a better balance if he wanted to have good grades and be interested in what he was learning. He discovered for himself that, in order to function at his chosen level of excellence, he needed to take courses not only in science and math but also in creative expression (writing or music).

THE VALUE OF CREATIVE EXPRESSION

Storytelling, imagemaking, and storymaking are all activities which promote the integration of thoughts, ideas, and feelings. In

the process of making or telling, the maker/teller has to create alternatives, to make choices which enable the work to be completed. No one else can make these choices. Students learn to depend on their own intuition, reaction, need, curiosity, and ethical and moral sense. After one tells or writes a story, makes a drama, creates a movement piece, composes a chant, song, or piece of music, one knows more about oneself and one's view of and place in the world than previously. Each time a story is told (and I use the word story in the largest sense) something of the teller is invested in the sharing. No telling can be repeated in exactly the same way. Both the telling of and the listening to a story enable the participants to create internal images which thus engage the imagination. Although the teller and the listener perceive the experience according to their prior history, the sharing of this perception carries with it the potential for further knowledge, growth and development. Creating internal responses through imaging energizes and nourishes the mind and psyche, or inner world. As part of learning to accept difference, students begin to understand the role of choice in expression; "my story" as differentiated from "your story." Not necessarily better or worse, but manifestly different.

I believe that James Freedman was correct, that it is the place of the university to help students to develop their private selves. But, how do we do this in an educational environment which values, above all, the development of intellectual skills? We are, after all, not therapists in a therapeutic setting; we are educators in a university classroom.

One way to develop private selves and, at the same time, teach students to observe, describe, and reflect is through the experience of collaborative learning. The Honors Program faculty of the University of Delaware sees this process as a necessary learning experience for all of their students before they leave the university. Our research (listening to student responses, studying student evaluations, and discussing faculty observation of classroom behavior) shows that students benefit from the need to be held accountable and responsible, to produce work which evolves from their own questions. Interactions with peer tutors, defining self-generated questions, and the exploration of personal concerns in final projects all help to create an environment where students are encouraged to offer each other genuine and authentic responses.

Simultaneously, the students learn to be explicitly aware of educational process and the developing work of others within the same group. The students gain first hand knowledge of how to use the resources contained within the large group in order to extend, sustain, question, support, and challenge, and thus give authentic voice to their own vision.

In many institutions, students, especially those in the first and second years, are seldom asked what they think, do not trust themselves to have meaningful ideas, and work mainly in a competitive mode. The combination of the teaching technique of collaborative learning with the material of symbolic learning and creative expression provides a powerful educational experience for students who are usually encouraged to narrow, rather than widen, their educational focus.

ARCHEOLOGY OF THE SELF

The term "Archeology of the Self" came about when I began to explore how I might regain access to my early beginnings. I wanted to know more about my childhood, yet all I had were bits and pieces of photos, vague feelings, shadowy memories, and a recurring sense that "something happened." As I looked at the stories which attracted me and the themes which held me captive, I began to feel like an archeologist. Instead of looking at bones and remnants of past cultures, I was looking at my own "bones and remnants." The more I explored the analogy, the more apt it seemed. Just as the archeologist can never know the lives of people in a given culture as those in the culture knew their own lives, so I could not go back into my own past as an adult, nor could I rely on relatives; most of the witnesses were dead or unwilling to reflect back on extremely difficult times. I was told to "forget about what you can't change. Get on with life." Yet I wanted and needed to know about my early life, and I didn't know how to know.

While struggling with a way into my memory, I was struck, at the end of one semester, by a pattern I observed while looking at the detailed evaluations written by students taking my courses. I noticed that many of them wrote about how the work in their course had improved, sharpened, and deepened their ability to remember: old stories told by grandparents, people, events, even

nightmares. I wondered if this might be a way open to me. I began to explore, actively, ways in which myth and metaphor might create access to memory. Through writing, imagemaking, and playmaking I discovered that access to my own memory was recoverable, either through direct remembering or through the creation of metaphor.

As "Archeologist of the Self," a student has the possibility to question assumptions and presumptions regarding his or her place in the world. Students can begin to think about the idea that what they have been told about themselves may not be their truth; that stories told about them by parents, relatives, teachers, and friends are stories told by others. Their own perspectives may, and often do, differ. Students are encouraged to look at how self-understanding is affected by the reflections, comments, and vision of other people. More than one student has protested against this external view, yet had no way to explore the difficulties such discrepancy wrought within.

COLLABORATIVE LEARNING

Telling stories from their own points of view offers students the opportunity to discover for themselves something of who they are, what matters to them, and what it means to them to be a human being. They learn to ask themselves: What do *I* think? How do *I* feel? How do *I* make sense of conflicting and paradoxical points of view? How do *I* come to conclusions? When they share this material with peers, a sense of being fellow sojourners unfolds. A sense of community develops. Students differentiate questions and comments which evolve from the urge to extend the learning, from those whose goal is merely criticism. With collaborative learning as the teaching method, all learning is public. When one student acquires knowledge and develops skills, all have the opportunity to do so, whether by actively participating or by actively observing, describing, and reflecting.

In his discussion of growth-enhancing concepts, Willard Frick (1982) writes:

> One's conceptual framework, in other words, opens up, alters, and shapes one's perceptions. This principle, it would seem, holds true for any conceptual model. Thus, a conceptual orientation centered on growth-enhancing concepts alters one's perceptions of the self and its potentialities. (p. 43)

Symbolic learning focuses on an individual's conceptual framework; it enables the student to discover the meaning inherent in her or his personal symbols, and the personal meaning to be discovered in universal symbols. Creative expression provides a conceptual and experiential experience which encourages students to explore ways in which these meanings can be expressed in a variety of forms (poetry, short story, sculpture, visual imagery, music, drama, dance) and media (clay, paint, film, words, movement, sound).

CONCLUSION

Jung (1979) said, "The individual is the only reality." He maintained that only the dreamer knows the meaning of the dream. Analogously, I believe only the psyche knows the story. The question is: How do we help people to develop access to their stories? Within an educational environment, one way to focus on the telling of one's story is to help students learn to connect thought and feeling, inside and outside, part to whole, and self to community, and to then express this knowledge in ways which are coherent, articulate, and meaningful to themselves and others. By separating the making and telling of the story from further use (outside of the classroom) of the story, the teacher helps students to develop their capacities and abilities for storymaking and story telling, which are important and necessary components of a healthy and vital life. Maslow (1962) states:

> However this inner core, or self, grows into adulthood only partly by (objective or subjective) discovery, uncovering and acceptance of what is "there" beforehand. Partly it is also a creation of the person himself. Life is a continual series of choices for the individual in which a main determinant of choice is the person as he already is (including his goals for himself, his courage or fear, his feeling of responsibility, his ego-strength, or "willpower," etc.). We can no longer think of the person as "fully determined" where this phrase implies "determined only by forces external to the person." The person, insofar as he is a real person, is his own main determinant. Every person is, in part, "his own project" and makes himself. (pp. 180-181)

Working with myths to stimulate images and stories (metaphor and memory) enables students to appreciate stories from cultures around the world and to hone their academic skills. At the same time, they have the opportunity to discover more about who they are, and to continue the life-long process of "making themselves." When symbolic learning and creative expression are part of the humanities curriculum, we make it possible for students to share their inside stories with those who are outside, thus enlarging each person's understanding of what it means to be human.

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ARCHETYPES AND ASSIGNMENTS: WRITING ABOUT PERSONAL ARCHETYPES AIDS STUDENTS IN WRITING COMPOSITION PAPERS AND UNDERSTANDING LITERATURE

by

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Archetypes and Assignments: Writing about Personal Archetypes
Aids Students in Writing Composition Papers and Understanding Literature

If we believe Miriam T. Chaplin's 1986 call to convention for the Conference on College Composition and Communication, then we as educators profess that, "education occurs through perpetual intellectual movement along a developmental continuum." Sometimes our students begin at an extreme edge of the continuum, but our challenge as professors is to "lead out" (the Latin root of the word) the students as we engage them in a spirit of inquiry. One way to achieve this engagement is to combine the study of archetypal patterns with the reading of literature and structuring of assignments based on an archetypal schema. After explaining this approach, I will define archetypes, particularly the archetype of initiation, present a sample writing assignment, and share some student responses to that assignment.

In the northern Arizona, rural community college district where I teach, sometimes I despair of my students' engagement in the thinking process and the thinking skills of summary; I work initially to insure their mastery of the literal level of meaning in literature. Last semester's revelation was that some who read this passage in Crane's "The Open Boat" were unsure what it meant: "In the shadows, face downward, lay the oiler. ...The land's welcome for it [still and dripping shape] could only be the different and sinister hospitality of the grave."[1] "Did the oiler really die?" ask the students. Our students are traditional, non-traditional, Native Americans, Spanish-speakers, and senior citizens of average ability to superior ability, yet they all struggle to understand how a sentence such as the one above could possibly relate to them.

While my students are reading "The Open Boat" by Crane, I discuss archetypes and define initiation experiences. I ask them to ferret out initiation experiences in their lives and select one about which to write. This assignment is the first one in English 102, the second

course in our composition sequence. Not only does the assignment allow me to diagnose students' weaknesses and their ability to focus on a thesis, but I also learn something about them without having them write autobiographical pieces. The initiation experience and the lesson(s) learned become the thesis focus of the paper, not the student's entire life.

To unify this course in composition and literature with the schema of archetypes has been successful because the schema allows students to relate their personal experiences to texts outside themselves; the schema helps them to understand that their significant life experiences are the stuff of which literature is made. Eventually I attempt to stimulate divergent thinking as they respond more critically to literature.

This approach is grounded in the theory that engagement in a topic, whether reading or writing, is essential for the learner to make meaning. As Janet Emig says in "Writing as a Mode of Learning," " we are acquiring as well some empirical confirmation about the importance of engagement in, as well as self-selection of, a subject for the student learning to write and writing to learn."[2] When the student cares about an idea, the engagement in the topic is more complete; according to Polanyi, there is a "fusion of the personal and the objective as Personal Knowledge...into every act of knowing there enters a passionate contribution of the person knowing what is being known, and...this coefficient is no mere imperfection but a vital component of his knowledge,"[3]

From my observation, most students become passionately engaged in literature with the schema of archetypes. I can then move from this initial assignment to essays of literary criticism, such as character analyses, poetry explications, and thematic implications. Students see interrelationships, what Buckler means when she says: "Logically, then, one can conclude that creating a work of literature, reading it, and writing about it are simply

different manifestations of the same vital human function--the mind's effort to create meaning from experience."[4]

Our students need a hook to engage them in creating meaning--or else they ignore the literature assignment and avoid class when we discuss "The Open Boat." Archetypes can be that hook. "Archetype" is defined in the broadest sense by Estella Lauter as "the tendency to form mental images in relation to repeated experiences."[5] She says that these "images give rise to rituals and stories if the experience is powerful enough, and these in turn become mythic if they are widely shared."[6]

Archetypes are basic patterns from which copies are made. According to Jung, an archetype is the following:

> a figure, whether it be daemon, man or process, that repeats itself in the course of history wherever creative fantasy is fully manifested. If we subject these images to a closer investigation, we discover them to be the formulated resultants of countless experiences of our ancestors. They are, as it were, the psychic residue of numberless experiences of the same type.[7]

A corollary to the theory of archetypes is that "literary expression is an unconscious product of the collective experience of the entire human species."[8] The metaphors we choose to describe our experiences may differ, but we are all initiated into new knowledges, experiences, death-rebirth, undertake various tasks, and have some explanation for our origin/creation myth. Thus, when someone like Thoreau talks about going to Walden Pond in 1845 to "live deep and suck out all the marrow of life,"[9] we can assume he will sound the depths not only of the pond but also of his inner life.

When I say archetypal patterns, I do not attach solely male images to the patterns. Although Jung has been criticized by some for speaking of males, I would agree with Annis Pratt:

> On the one hand, my sister critics have urged me to avoid the Jungian-archetypal mode on the grounds that Jung has so grossly erred in his allocation of stereotyped characteristics to male and female that his concepts are totally invalid for our endeavor; on the other hand, I find that the insights of Jung, Frye, and Campbell, if turned upside down to admit of women as human participants in the quest for identity and rebirth experience, are helpful in the elucidation of the psycho-mythological development of the female hero.[10]

Given that both men and women undertake journeys, most will encounter numerous initiation experiences in their quests. I assign my students the task of selecting one initiation experience about which to write. I prepare them to write with the following assignment.

Role	Biographer of your life. You are in your 80's and considering the significant events of your life span. Evaluate the lesson(s) you would transmit to your grandchildren regarding one initiation experience.
Audience	Peers, English instructor.
Format	Multi-paragraph, thesis-controlled essay (500-1000 words)
Topic	One selected initiation experience. Define, describe, and state knowledge you learned from the experience. Remember to use strong verbs and words that relate to sense experiences. Avoid abstractions without explaining them ("Life is reality.") So what? Show the reader your particular reality ("I was thrown to the ground by the entire football team, and they poured Gatorade all over me.") This essay will be evaluated in terms of its content, organization, development, expression, and mechanics. (Assignment sheet attached)

In addition to providing a checklist for this paper, which details more specifically the above five criteria for grading (see attachment), I explain and define initiation carefully. I read Lionel Trilling's definition of initiation in literature:

> This usually takes the form of an initiation into life, that is, the depiction of an adolescent coming into maturity and adulthood with all the

> attendant problems and responsibilities that this process involves. An awakening, awareness, or an increased perception of the world and the people in it usually forms the climax of this archetypal situation (e.g., Holden Caulfield, Huckleberry Finn, Stephen Dedalus, Eugene Gant, The Awakening by Kate Chopin.[11]

Dictionary definitions include this idea of awakening to new knowledge; often a special ritual is required. Webster's New World Dictionary, 2nd College Edition (1980) defines initiation as "the ceremony by which a person is initiated into a fraternity." The American Heritage Dictionary, New College Edition (1979) indicates initiation is rudimentary exposure, instruction, or a ceremony, ritual, test, or period of instruction with which a new member is admitted to an organization or an office or to knowledge."

Most definitions include either the idea of a passage of a young person from ignorance about the external world to vital knowledge or an important self-discovery and resulting adjustment to life or society. Jaffe and Scott, with reference to literature, indicate that "a character, in the course of the story, learns something that he did not know before, and...what he learns is already known to and shared by, the larger group of the world." Brooks and Warren see initiation as a discovery of evil. Leslie Fiedler emphasizes self-understanding: "An initiation is a fall through knowledge to maturity; behind it there persists the myth of the Garden of Eden, the assumption that to know good and evil is to be done with the joy of innocence and to take on the burdens of work and child-bearing and death."

Usually an initiation story has a young protagonist experiencing a change of knowledge about the world or himself, or a change of character: "An initiation story may be said to show its young protagonist experiencing a significant change of knowledge about the world or himself, or a change of character, or of both, and this change must point or lead him towards and adult world. It may or may not contain some form of ritual, but it should give

some evidence that the change is at least likely to have permanent effects."

If a character is brought to the threshold of maturity but does not change, the effect of the initiation experience is often shocking. Self-discovery may develop as a character is struggling for self-definition. A decisive initiation moves the protagonist firmly into maturity and understanding as a result of self-discovery.

For this writing assignment, the student is to look at his or her life as text and find one initiation experience. The student should describe it vividly with an effective lead. The lesson or knowledge acquired will probably be part of the thesis focus. The class engages in a workshop with the checklist and determines if the thesis focus is clearly stated and also critiques the other elements of the paper. A third attachment to this paper indicates a student's first effort to respond to this assignment; although her details are weak, she does state a central idea. Subsequent drafts could improve the paper, but the framework exists. This particular student has since continued with an American literature course; before she wrote this paper she freely admitted that she disliked reading literature. Yet by the end of this course she wrote an acceptable critical analysis of the use of color images in Stephen Crane's "The Blue Hotel."

Another paper on an initiation experience, which is on the topic of a young boy's first experience with death, reveals more flair with the language. [Show overhead transparency of paper.] This student, a re-entry male, became engaged in reading literature and plans to take more courses, even though he is in a banking and finance program and no more literature is required. What better skills for life could we be giving our students than a way to relate passionately to the world around them? These affective ares are those behavioral objectives so hard to quantify, but what could be more important?

We have defined archetypes and initiation and explained the rationale for this approach. Bettina Knapp in A Jungian Approach to Literature says initiation is defined from the root: "to go within."[12] This pattern is part of an anthropological approach to myth and storytelling, manifestations which are centuries old. As Robert Johnson says, "a person who grasps the inner meaning of a myth is in touch with the universal spiritual questions life asks of all of us."[13]

All people must grapple with these questions; often the rite of passage is accompanied with a ritual ceremony. Most of our students today are not engaged in these rituals, but we can gently nudge them into thinking about the implications of universal questions. We need to help them through transition rites; premodern man had formal structures for this transition, which was obligatory for all youth of the tribe:

> To gain the right to be admitted among adults, the adolescent has to pass through a series of initiatory ordeals; it is by virtue of these rites, and the revelations that they entail, that he will be recognized as a responsible member of society. Initiation introduces the candidate into the human community and into the world of spiritual and cultural values.[14]

To lead our students into the realm of defining values may be the most significant skill we transmit as we "lead them out"--or educate-- them. Writing about the archetype of initiation is one way to begin this education. We will also be giving our students life skills to analyze and assimilate experiences. We will be initiating our students, not only into knowledge, but on to the path of wisdom. I agree with Nancy Fisher[15] that this function is a significant role of education.

ENDNOTES

[1]Joseph Conrad, "The Open Boat," in College English, ed. Morris et al., 8th ed. (New York: Harcourt, Brace, Jovanovich, Inc., 1983), p. 221.

[2]Janet Emig, "Writing as a Mode of Learning," in The Writing Teacher's Sourcebook, ed. Gary Tate and Edward Corbett (New York: Oxford University Press, 1981), p.75.

[3]Polanyi in The Web of Meaning: Essays on Writing, Teaching, Learning, and Thinking, by Janet Emig, ed. Goswami and Butler (Upper Montclair, New Jersey: Boynton/Cook Publishers, Inc., 1983), p. 151.

[4]Patricia Prandini Buckler, "Reading, Writing, and Psycholinguistics: An Integrated Approach Using Joyce's 'Counterparts,'" in Teaching English in the Two-Year College, Vol. 12, No. 1 (February 1985), p. 23.

[5]Estella Lauter, Women as Mythmakers. (Bloomington, Indiana: Indiana University Press, 1984), p. 4.

[6]Lauter, p. 4.

[7]Carl Jung in Lionel Trilling's criticism, unpublished handout of Erwin U. Wright, Stephens College, Columbia, Mo., n.d., p. 2.

[8]Carl Jung handout, p. 1.

[9]Henry David Thoreau, Walden, in Concise Anthology of American Literature, ed. George McMichael (New York: MacMillan Publishing Co., Inc., 1974), p. 728.

[10]Annis Pratt, "Archetypal Approaches to the New Feminist Criticism," Bucknell Review, Vol. 21 (1973), p. 3.

[11]Carl Jung handout, p. 2.

[12]Bettina L. Knapp, A Jungian Approach to Literature (Carbondale, Illinois: Southern Illinois University Press, 1984), p. 8.

[13]Robert A. Johnson, He: Understanding Masculine Psychology (New York: Harper and Row, 1974), p. 2.

[14]Mircea Eliade, Rites and Symbols of Initiation: The Mysteries of Birth and Rebirth (New York: Harper Colophon Books, 1958), p. x.

[15]Nancy M. Fisher, "ESP, M*A*S*H, and the Wisdom of Literature," in Teaching English in the Two-Year College, Vol. 12, No. 2 (May 1985), p. 104.

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SHAPING THE SELF: USING STEPPINGSTONES AND AUTOBIOGRAPHY TO CREATE AND DISCOVER ARCHETYPES IN "AN ILLUSTRIOUS MONARCHY"

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SHAPING THE SELF: USING STEPPINGSTONES AND AUTOBIOGRAPHY TO CREATE AND DISCOVER ARCHETYPES IN "AN ILLUSTRIOUS MONARCHY"

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Edith Crow

> The private life of one man shall be a more illustrious monarchy, more formidable to its enemy, more sweet and serene in its influence to its friend, than any kingdom in history.[1]
> Ralph Waldo Emerson

In "The American Scholar" essay, an address presented to the Phi Beta Kappa Society at Harvard in 1837, Emerson discusses the influence of the private life and suggests that "a man, rightly viewed, comprehendeth the particular nature of all men."[2] Is this concept a forerunner of Carl Jung's theory of archetypes? Is Emerson saying that as we explore ourselves, we will learn to understand others? Or, in the language of the 1983 Call to Convention of the Conference on College Composition and Communication, we can assert that

> students grow as they learn to move outside themselves to become more themselves. It is a process of emergence, divergence, and convergence of worlds in motion.[3]

Emerson was noted for distinguishing the world of "Me" from everything else, the world of "Not me." Yet he also said that it is "one soul that animates all men."[4]

> This world--this shadow of the soul, or <u>other me</u> -- lies wide around. Its attractions are the keys which unlock my thoughts and make me acquainted with myself. I run eagerly to this resounding tumult. I grasp the hands of those next me [sic], and take my place in the

ring to suffer and to work.[5]

Although Emerson speaks of "man," this argument is that he was using the word to speak of generic man; I shall refer to all people in this discussion of a method for the quest of identity in unraveling a student's autobiography.

Thoreau executed some of the practical applications of the theory of microcosm and macrocosm in Walden. As private and public worlds collide, clash, and sometimes mesh, we can see how the journal can be a tool to develop an autobiography. Techniques such as Ira Progoff's "Steppingstone" exercise can facilitate the journey into oneself. The journey will frequently yield experiences that can be defined in archetypal patterns, such as death-rebirth, initiation, or quest. Archetypes are basic patterns from which copies are made. According to Jung, an archetype is the following:

> a figure, whether it be daemon, man or process, that repeats itself in the course of history wherever creative fantasy is fully manifested. If we subject these images to a closer investigation, we discover them to be formulated resultants of countless experiences of our ancestors. They are, as it were, the psychic residue of numberless experiences of the same type.[6]

A corollary to the theory of archetypes is that "literary expression is an unconscious product of the collective experience of the entire human species." [7] The metaphors we use to describe our experience may differ, but we are all initiated into new knowledge, experience death-rebirth, undertake various tasks, and have some explanation for our origin/creation myth. Thus, when someone like Thoreau talks about going to Walden Pond in 1845 to

"live deep and suck out all the marrow of life," [8] we can assume he will sound out the depths not only of the pond, but also of his inner life.

At the outset, I want to clarify that when I say archetypal patterns, I do not attach male patterns to the quest, initiation, or death-rebirth patterns. Although Jung has been criticized by some as speaking of males, I would agree with Annis Pratt in "Archetypal Approaches to the New Feminist Criticism":

> On the one hand, my sister critics have urged me to avoid the Jungian-archetypal mode on the grounds that Jung has so grossly erred in his allocation of stereotyped characteristics to male and female that his concepts are totally invalid for our endeavor; on the other hand, I find that the insights of Jung, Frye, and Campbell, if turned upside down to admit of women as human participants in the quest for identity and rebirth experience are helpful in the elucidation of the psycho-mythological development of the female hero.[9]

Who is this hero? The "thinking reed," a human being. Author-editors Pearson and Pope in Who Am I This Time? distinguish "hero" as an active quester and heroine as a passive one.[10] For the purposes of our discussion, we will assume the hero is an active searcher, which is the archetypal pattern. He/she possess both anima and animus. A representative example is Mrs. Ramsay, a quester in To the Lighthouse

> who calls up from within herself sufficiently androgynous powers to fertilize her childish husband. As a result of this psychic effort, she plunges down to a world where, as Jung described it, the true self calls into balance both male and female, anima and animus, resident in the personality. Having been able to complete this rebirth journey, Mrs. Ramsay dies....In Woolf, as in Lessing, the quest of the hero passes through sexuality and what Simone de Beauvior would term imminence to a level which at one and the same time comprehends and transcends male and female

categories. [11]

The level, whether transcendent or a deep well, is a stage beyond male or female. Joanna Field in A Life of One's Own calls it psychic bisexuality."[12] Charlotte Painter in the Afterward to Revelations defines that as Field's distinctive ability:

> She was able then to see that her happiness depended entirely on developing skill at balancing these two sexes within her mind, at learning how to distinguish when one or the other needs to be brought into plan, and as the demands of life's ever-changing situations arose, she could call upon the rational narrow-focused, analytical, "masculine" side of her mind, or the wide-focused, yielding, receptive, "feminine side." In such a context, this familiar terminology which has angered feminists who do not wish to be stereotyped, now becomes disarmed; it is merely descriptive, not restrictive.[13]

To discover within ourselves when and how to call upon these functions, I propose the Steppingstone technique of Ira Progoff. In At a Journal Workshop, he defines a Steppingstone as a

> specific occurrence or situation which comes to the fore of our minds when we go back over the past and review the movement of our lives.[14]

Progoff details a specific method to follow in developing the Steppingstones or markers. After establishing the "now Moment," he suggests listing no more than twelve and no less than eight significant periods into which one's life can be divided.

> A Steppingstone period is a unit of Life/Time, a period in our life in which many varied experiences are contained. The period as a whole is symbolized by...the particular Steppingstone event which represents the primary and governing quality of that time in our life.[15]

After the Steppingstones or markers have been listed, the writer develops a brief response for each one; the response begins with the phrase, "It was a time when..." Using this

technique, I started a course in aviation literature in the fall of 1981 at Embry-Riddle Aeronautical University in Prescott, Arizona. The results of the exercise astounded me. Initially, my idea was to teach students to keep a subjective journal as well as an objective, written log of flights. I was not expecting to produce another Antoine de Saint-Exupery with a prose style like Wind, Sand, and Stars, but I wanted my students to be able to articulate their multiple experiences. I hypothesized that one of their Steppingstone periods would have something to do with their choice of career (aviation): their quest. In all cases I was correct. The rest of their choices dealt with death-rebirth, initiation, etc. One student wrote of his plane icing up while he transported the Doobie Brothers to a singing engagement: he transformed his understanding of the moment to a death-rebirth pattern. Another student wrote of the death of his brother, an initiation experience he had never discussed before.

My theory behind this course was that as I could aid my students in seeing that their significant life experiences were the stuff of which literature is made, they might acquire more interest in literature, something woefully lacking in students today, as everyone tells us. My supposition proved to be correct: personal as well as critical patterns emerged into initiation, journey, death-rebirth, and quest patterns. Students read avidly to see what metaphors others used to describe their similar experiences. I have not only tried this approach on a mixed group of pilots, but I have also found that it works with

re-entry women and men as well as traditional students. Everyone has a story to tell. In the fall of 1977 Diane Ranney and I taught an experimental course at Yavapai College entitled "Women's Autobiographies." One student in that class produced eleven pages in response to a final question about mothers, an archetypal character. We spent much of that semester on the pattern of mothers: the students' final examination question was to write about Anne Sexton's poem: "A woman is her mother; that's the main thing."

Another semester I had a young student in an independent study course who wrote the last chapter in her autobiography. She developed an acute sense of time as she realized how she could change her life now to avoid the conclusion she had created. Perhaps this sense of time is different; we create, but we also discover and change, not only what has happened, but our angles of vision that illuminate different aspects: our perception of time is multifaceted. Joanna Field said of her journal that the "growth of understanding follows an ascending spiral rather than a straight line."[16]

To delve into that inner life--pursuing dreams, capturing twilight images, doing free writing, brainstorming, fantasizing, dialoguing, creating patterns, what could be more engaging? Marty Martin hypothesizes that Gertrude Stein might have said that the inner life is the individual:

> But it is that inner life it is that one it is that thing--that is the actual life of the individual.[17]

We can use the diary or journal to "lower the barrier to the

primal self...to function positively as part of the total being"[18]

Joseph Campbell considers

> imaginative work as a quest, and the artist as a quester. "In all the myths of adventure the hero starts out innocently looking for something lost or following an animal into the forest, and before he knows it he is in a place nobody has ever been before that is filled with monsters or demons that may destroy him." And having entered the regions of the unconscious, the artist responds "to the need to escape from this danger and chaos...and deals with his 'interior difficulties' by organizing his life on a higher level than before."[19]

Art, not just poetry, as Frost has said, can be a "momentary stay against confusion." We create order--or patterns. For example, Emerson, on seeing shells at a beach, was excited to take them home. But when he arrived there, the shells had lost their composition. To see them wet on the beach was part of the order. Journals--leading to autobiography--can help us to see patterns. Virginia Woolf said in A Writer's Diary in 1934:

> Odd how the creative power at once brings the whole universe to order. I can see the day whole, proportioned--even after a long flutter of the brain.[20]

I suggest that those patterns are often archetypal, rooted deep in the unconscious. Florida Scott-Maxwell, writing of her imminent death, said:

> The most important thing in my life was the rich experience of the unconscious. This was a gift life gave me and I only had the sense to honor and serve it. It taught me that we are fed by great forces, and I know that I am in the hands of what seemed immortal.[21]

Death-rebirth: great forces. As we develop our Steppingstones and create our autobiographies, we find that we join in a procession of voyagers that is centuries old. In the 1983 4 C's Conference Call to Convention, it speaks about writers who shape

and reshape our individual and collective victories and visions."[22] So, too, we are about the business of trying to understand our place in space on this planet Earth. Thoreau lived at Walden for over two years. He kept copious journals; Edward Abbey, who has written 17 journals, says, "I don't know if I'll ever catch up to Thoreau."[23] Thoreau transformed the experience of sounding the depths of Walden Pond to sounding the depths of his own self; he later re-created or imposed order on those experiences and produced Walden, one of the most affirmative death-rebirth books in literature. He caught a universal process and the book has what Philip Wheelwright says is the very essence of myth: "that haunting awareness of transcendental forces peering through the cracks of the visible universe."[24]

How to capture these forces? By working with the visible universe. Two assumptions to this journal and autobiographical approach exist. Learning is most vital when it relates to us. By moving from the subjective to the objective, learning can occur. This premise is Ken Macrorie's in Searching Writing as he teaches students the I-search method[25] rather than the research method, which has been known to produce yet another lifeless, dull research paper on child abuse or abortion.

The second premise is that the initial spark of what relates to me as a journal writer may move me to study essay models and literature; I will relate my private world to the public one. Our quest becomes personal, as Mary McCarthy says:

Oh, I suppose everyone continues to be interested in the

> quest for the self, but what you feel when you're older, I think, is that--how to express this--that you really must make the self. It's absolutely useless to look for it, you won't find it, but it's possible in some sense to make it.[26]

As we make this self, we reveal layers of being, embarrassing emotions, fears, hopes, failures, triumphs. No one should value our experience with a grade, an essential requirement for this process to work at all. We must feel free to select randomly the steppingstones of our lives. We will not try to be as a Benjamin Franklin, who wrote his autobiography as "a conscious literary creation presented for our emulation,"[27] according to Jesse Lemisch. Next time we will perhaps choose different steppingstones. But it is my contention that whatever markings we choose, they will be archetypal patterns, situations, or characters. Perhaps we may even make it our business to create some of them into stories or poems, imposing yet another order. No one could expect more of a private life than it be "sweet and serene... an illustrious monarchy." Each of us <u>is</u> illustrious, and our autobiography reflects that uniqueness. Joanna Field said we create a

> life, not as slow shaping of achievement to fit my preconceived purpose, but as the gradual discovery and growth of a purpose, which I did now know. [28]

To be about the business of questing, searching, and discovering should keep us all busy as we daily compose our autobiography.

ENDNOTES

[1]Ralph Waldo Emerson, "The American Scholar," in Masters of American Literature, Vol. I., ed. Leon Edel et al. (Cambridge, Massachusetts: The Riverside Press, 1959), p. 335.

[2]Emerson, p. 335.

[3]Conference Call to Convention of the 1983 Conference on College Composition and Communication, 34th Annual Meeting, March 17-19, 1983, Detroit, Michigan, n.d., n.p.

[4]Emerson, p. 335.

[5]Emerson, p. 330.

[6]Carl Jung in Lionel Trilling's criticism, unpublished handout of Erwin U. Wright, Stephens College, Columbia, Mo., n.d., p.2.

[7]Carl Jung handout, p.1.

[8]Henry David Thoreau, Walden in Concise Anthology of American Literature, ed. George McMichael (New York: MacMillan Publishing Co., Inc., 1974), p. 728.

[9]Annis Pratt, "Archetypal Approaches to the New Feminist Criticism," Bucknell Review, Vol. 21 (1973), p. 3.

[10]Carol Pearson and Katherine Pope, Who Am I This Time? Female Portraits in British and American Literature (New York: McGraw Hill Book Co., 1976), p. 248.

[11]Pratt, p. 13.

[12]Charlotte Painter, "Psychic Bisexuality," Afterward to Revelations: Diaries of Women, ed. Mary Jane Moffat and Charlotte Painter (New York: Vintage Books, 1975), p. 395.

[13]Painter, p. 395.

[14]Ira Progoff, At a Journal Workshop: The Basic Text and Guide for Using the Intensive Journal (New York: Dialogue House Library, 1975), p. 120.

[15]Progoff, p. 120.

[16]Painter, p. 393.

[17]Marty Martin, Gertrude Stein Gertrude Stein Gertrude Stein (New York: Random House, 1980), p. 10.

[18]Painter, p. 398-99.

[19]Painter, p. 399.

[20]Virginia Woolf, A Writer's Diary in 1982 Virginia Woolf Calendar: Diary, ed. Martha H. Starr and Elizabeth W. Hill (New York: Harcourt Brace Jovanovich, 1981), n.p.

[21]Florida Scott-Maxwell in Revelations: Diaries of Women, ed. Mary Jane Moffat and Charlotte Painter (New York Vintage Books, 1975), p. 365.

[22]Conference Call to Convention, n.d., n.p.

[23]Edward Abbey, in "He Tries to Force Choices," Irma Velasco, Arizona Magazine of Arizona Republic, September 12, 1982, p. 26.

[24]Philip Wheelwright in "Myth," Mark Schorer, unpublished handout of Erwin U. Wright, Stephens College, Columbia, Mo., n.d., p. 1.

[25]Ken Macrorie, Searching Writing (Rochelle Park, New Jersey: Hayden Book Company, 1980), p. 56.

[26]Mary McCarthy in Searching Writing, Ken Macrorie (Rochelle Park, New Jersey: Hayden Book Company, 1980), p. 8.

[27]Jesse Lemisch, Introduction to Benjamin Franklin: The Autobiography and Other Writings, Benjamin Franklin (New York: New American Library, 1961), p. vii.

[28]Joanna Field, A Life of One's Own in Revelations: Diaries of Women, ed. Mary Jane Moffat and Charlotte Painter (New York: Vintage Books, 1975), p. 357.

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Dreams have poetic integrity and truth. This limbo and dust-hole of thought is presided over by a certain reason, too. Their extravagance from nature is yet within a higher nature. They seem to suggest to us an abundance and fluency of thought not familiar to waking experience.

—Emerson

What Would Happen to the American Psyche If, along with Homerooms, Flag Saluting and I.Q. Testing, Schools Had Daily Dream Sharing?

Patricia Pirmantgen

This article explores the fascinating world of dreams. Educators who have tried dream work in the classroom know that there is no quicker way to capture the interest of a group of students than to start them talking about their dreams. For other approaches to dreamwork, see Ann Faraday's The Dream Game, *and* The Centering Book *by Hendricks and Wills*

Patricia Pirmantgen edits a newsletter Dreams and Inner Spaces, *which offers some of the freshest ideas currently available in the field of dream work.*

We dream every night, which is analogous to having our own personal movie studio or repertory company in full-time operation. Fantastic and true, so what keeps most of us from using to advantage such fabulous facilities? Unfortunately, the snag is that we carry our culture's bias and conditioning toward the so-called irrational, so we fail to enjoy or recognize the significance of these "movies" or "dramas" that are provided,

"What Would Happen to the American Psyche If, along with Homerooms, Flag Saluting and I.Q. Testing, Schools Had Daily Dream Sharing" by Patricia Pirmantgen. Mimeographed (Los Angeles: Patricia Pirmantgen). Used with permission of the author. Copyright 1974 by Patricia Pirmantgen.

night after night, for our private viewing. Erich Fromm says it all when he calls dreams, along with myths and fairy tales, the forgotten language.[1]

While research shows that dreaming is a regular activity or state experienced by virtually all of us during sleep,[2] many people, once awake, rarely recall or work with their own dreams. When dream content does stick in the mind, the average, conditioned response is to make a vague association with Freudian psychology and/or sex; emotionally upsetting dreams (nightmares) are blamed on daytime problems or malfunction of the digestive tract.

Those dreams vivid enough to make a lasting impression still leave us at a loss for what to do with them; so dreams are shoved in the mind's unsolved mystery file, rather than being used for the direct channel they provide to one's creativity and inner space. People in our culture with some notion of how to work with their own dream content are probably met about as often as speakers of Basque or other equally exotic minorities. Even in a fairly sophisticated group, where the mention of dreams might not immediately call up that superstitious mixture of fear and fascination that things "occult" hold for Western man, a person actively involved with his own dreams would still be considered eccentric unless he could give the rationale of psychoanalysis.

Six years ago, being such a biased and conditioned American myself, I casually suggested to sixty students in creative writing that their dreams were a possible source of ideas; I mentioned dreams simply because they are vivid experiences common to everyone. That suggestion sparked an explosion of interest that led to research, experimentation and, eventually, made dream work an integral part of the teaching and curriculum writing that I do.

[1]Erich Fromm, *The Forgotten Language* (New York: Holt, Rinehart and Winston, 1951), p. 8. Fromm says, "Dreams fared even worse in the judgment of modern enlightenment. They were considered to be plain senseless, and unworthy of the attention of grown-up men, who were busy with such important matters as building machines and considered themselves 'realistic' because they saw nothing but the reality of things they could conquer and manipulate; realists who have a special word for each type of automobile, but only the one word 'love' to express the most varied kinds of affective experience."

[2]Scientists have been studying states during sleep through electrical recordings of brain and body activity. The findings show dreaming can and does happen in everyone's sleep. Even people who claim they do not dream, when awakened in the lab during REM (Rapid Eye Movement sleep) report dreams. See Related Reading for some references.

About the time my growing awareness of the significance of dreams had brought me to the point of whimsically speculating about what marvelous transformations might be made in the American psyche and culture if schools were to substitute dream sharing for I.Q. testing, I came across an article. It described a culture where dream work does play a significant and major role in the educative process and the life of a culture. The Senoi, 12,000 people living in the mountains of Malay, were visited in 1935 by a scientific expedition. The Senoi people claimed in the past two to three hundred years to have had no violent crime or intercommunal conflict. Kilton Stewart, who was in the expedition, wrote about their dream work. ". . .the absence of violent crime, armed conflict, and mental and physical diseases. . .can only be explained on the basis of. . .a high state of psychological integration and emotional maturity, along with social skills and attitudes which promote creative. . . interpersonal relations. . .Breakfast in the Senoi house is like a dream clinic, with listening to and analyzing the dreams of all the children. At the end of the family clinic the male population gathers in the council, at which the dreams. . .are reported, discussed and analyzed."[3]

Work with dreams had also led me to look again and differently at the matter of myth; here was another question to be asked, another relationship to be explored, because as two authors, Kluckhohn and Leighton, pointed out, "Folklore must be presumed to originate in the dreams and fantasies of individuals."[4] Could it be that our culture's folklore and myth are cut off from a primary source—the people's dream experiences, which express, as no think-tank or academic perspective can, what we presently term the cosmic meanings underlying human life—those same meanings that inspire art and literature? J. R. R. Tolkien once explained that he created the *Ring* series because today's English people were poor in myth. Americans suffer the same poverty; or maybe it's not that we have few myths, but that the myths we have are so bad, lacking the juices of life. Think of the myth of being male so successfully marketed by *Playboy,* or the various inane images held up as ideals in advertising or

[3]Stewart's article on the Senoi has been reprinted in various places; the Related Reading Section gives several sources. Stewart concludes, "In the West the thinking we do while asleep usually remains on a muddled, childish or psychotic level because we do not respond to dreams as socially important and include dreaming in the educative process."

[4]Clyde Kluckhohn and Dorothea Leighton, *The Navaho* (Cambridge: Harvard University Press, 1951), p. 136.

TV broadcasting. It seems to me we should explore whether or not our culture's exclusion of dreams from serious and creative work affects the quality of our dominant myths. It's worth pondering what kind of leaders Kennedy, Johnson and Nixon would have aspired to be if they had had the influence of different myths. We should ask whether or not there exists a relationship between dream work, our culture's dominant myths and such phenomena as drug addiction and alcoholism; conspicuous, compulsive consumption; the psychic and physical violence that is part of our culture; the rape of the ecological environment; or the prominent place we give to a kind of religion which, generally speaking, in some ways varies little from denomination to denomination and is essentially gutless, bland and devoid of qualities that uplift and inspire.

As Joseph Cambell points out, "The rise and fall of civilizations in the long, broad course of history can be seen to have been largely a function of the integrity and cogency of their supporting canons of myth; for not authority but aspiration is the motivator, builder and transformer of civilization. A mythological canon is an organization of symbols, ineffable in import, by which the energies of aspiration are evoked and gathered toward a focus."[1]

MAKING A BEGINNING

Beginnings are not precision. Beginnings are not confusion. They are darkness drawn to a minute point of nondarkness, and silence gathered into a small sound.
—Sheila Moon

The best place to begin is with yourself. Before trying to involve adolescents in their dreams, take time to involve yourself. For the space of two or three months, pay close attention to your own dreaming. Nightly, before going to sleep, empty your mind of the concerns of the day; clear yourself, so to speak, for dream activity. Immediately after waking, note down your dream content; if you postpone this, the dream (s) will recede from consciousness and be lost. Suggestion: record

[1]Joseph Campbell, *The Masks of God: Creative Mythology* (New York: The Viking Press, 1968), p. 5.

dreams on separate sheets, date them, keep in a file folder. Occasionally skim the collection and think about the dreams, trying to relive one or more of them. Try out some of the activities suggested later in this article for use with students. If others, teachers, friends, are interested in something of this nature, meet occasionally in a small group and share dreams.

You will notice various phenomena. For example, dreams, like movies, come in black and white or color.[6] They cover a wide range of subject matter and could be compared to the sequence of rough drafts or preliminary sketches that artists and writers go through as they clarify and refine what they are seeking to express.

At first, one's dream flow can seem without pattern, structure or coherence, but over a period of time, perhaps weeks, months or years, one finds that certain themes and motifs emerge, although from night to night they can be intermingled and mixed-up. It seems that the psyche works on several themes simultaneously, like a movie studio with many productions in process; in terms of a night's or a week's dreams, we may be seeing rushes from all the productions. Persistence in recording and working with one's dreams eventually makes it possible to tentatively group one's dreams in series on the basis of theme, setting, story or feeling values.

As a series of dreams pertaining to a theme continues, an image in it can evolve, showing itself in different ways or bringing changes in feeling in the dream self's reaction to the image. For example, a frightening dream image, such as a large, powerful dog chasing one, can go through a series of transformations from dream to dream until, while still a symbol of power, the dog image has become friendly.

It also seems that we can enter into a dream and affect its flow, so that in the case of a student who dreamed of being out in a depressing rain, not of water, but of iron balls, he could decide when next in that dream state to do something creative about the iron balls; he might catch them and build a shelter of them; he could draw a line and instruct them to fall on only one side of the line; he could call up the image of someone he trusted and ask the person for an umbrella; he could ask the sun to come out.

[6]As I've become more aware of and worked with my own dreams, the dreams themselves have become more sophisticated in their use of color. The inner dream director now uses color as a cinematographer would to create a mood, enhance a theme or convey some quality or emphasis. For visually oriented people the dream world is a rich experience.

Other phenomena you may notice: Symbols from one's religious training show up even in the dreams of those people who, consciously at least, would no longer consider themselves believers. Certain settings, people or happenings can return in dreams again and again. Extraordinarily strong feelings like terror, pain, joy and rapture can be experienced in the dream state. One's dream self may be a surprise, acting in an unexpected fashion or manifesting qualities not generally associated with oneself. Sometimes problems or matters that have consciously occupied the mind for a long time find a solution in the dream state. Much dream literature mentions the chemist Kekule, who was searching for the molecular structure of benzene; his dream of a snake with its tail in its mouth, an ancient symbol called the oroboros, was the clue leading him to the discovery that the benzene structure was a closed carbon ring.

It seems that once we show this inner dream director or filmmaker that we are serious about responding to and integrating his perspective into our conscious attitudes and judgments, a channel opens up in us. When we then refer matters like personal relationships or creative problems connected with our work to the dream director, we receive feedback that is often very much to the point, extremely helpful and sometimes something that much conscious effort and thought has not yet been able to show us.

Dreams will include what we know we know and what we know we do not know. For instance, someone who has not read ancient mythology and has no way of knowing symbols or motifs from it may find such symbols appearing in his dreams.[1] The inner dream director is also quick to incorporate recent events, experiences and discoveries into his dream continuity. Most of us, of course, are familiar with the person who is dreaming of thunder and wakes up to find a severe storm in progress.

Teachers often tell about dreams of disruptive groups, of being defied by their students. It would be interesting to write a book or article about the teaching experience which is a collection of teachers' dreams and examines them for what they imply about the contemporary educative process. In terms of helping teachers, especially in so vital an area as student-teacher relationships, dream content might be a good and basic starting point.

[1]Jungian psychology includes the concept of the collective unconscious, a level of the individual's psyche that does *not* derive from his personal experience but from which contents can manifest themselves.

DREAM WORK IN THE CLASSROOM CONTEXT

> *A solution which solves a problem intellectually, morally or aesthetically but not in all three modes is a false solution. The theoretical foundation for such a view is abstruse and controversial and pedagogically the task of blending in the pupil what is separated out in the culture is difficult but the need for such unification is not controversial.*
>
> —*Harry S. Broudy*

The process covers three areas:

1. Developing a group's awareness, recognition and memory of dream states and content.
2. Creative work with their own dream material.
3. Drawing parallels between dream content and the English curriculum.

Work on dreams usually has to be a peripheral part of a curriculum, but it's not hard, I find, even with limited time to build a group's involvement. People generally are fascinated by anything pertaining to themselves and the occasional sharing of dreams and some creative work with them has been sufficient to hold interest and provide momentum for a group process to evolve.

Developing Awareness[1]

Begin by sharing an interesting dream of your own; make its images come alive as you retell it and try to communicate something of the emotional impact that it had on you. This will usually be enough to remind the group of dreams of their own that they want to talk about. Even those who retain little or no memory of dream activity at night will have had at least one dream make a lasting impression. The dream sharing stimulates memories and the session isn't long enough to include everything students are reminded of, so they leave, reluctantly, still talking.

[1]In my experience today's students are intensely interested in whatever pertains to their inner space. "*Star Trek*" re-runs, science fiction, the drug culture, meditation techniques like TM, etc., have made them curious about altered states of consciousness; they are genuinely interested in working with their dreams.

This first mention of dreams usually calls up two sets of reactions: [some students] are immediately interested or at least curious and [some students] say they do not dream. The following steps help people with either reaction grow more aware of their own dream activity, especially carrying some memory of it over into waking consciousness.

A. Before going to sleep, think of the mind as a chalkboard. Wipe it clear of daytime stuff; let sleep come. Or think of the mind as a TV or movie screen where nothing is now being projected; the screen is empty, waiting for the dream images to be projected on it.

B. In the morning, immediately after waking up, take five minutes to write or tape whatever details of dreams are still on the screen, i.e., remembered. Don't give up because there is nothing there the first few mornings. Persistence, eventually, will bring results.

Once a week or every other week set aside a regular time to share something from recent dreams. Tell one or more of your own that are appropriate; someone who has had a frightening dream may be relieved . . . if he sees that others also have them. At first, some will be shy, but if there is an accepting/enjoying tone to the sessions, reticences gradually dissolve and in time everyone is vying for a turn. Within weeks (three to seven in my experience), the "non-dreamers" discover themselves dreaming. Several side effects of the process eventually become noticeable: those who thought themselves uncreative and lacking in imagination begin to feel they do have creative talents. The group process and exchange grow closer to true democracy with differences such as race, social class and verbal ability no longer such barriers or the sole basis of their response to each other. They also begin to find more meaning in the traditional content of English and composition work.

After the process is on-going and there is real interest in dreams, I mingle the dream-sharing with simple activities like the following:

The group goes through the letters of the alphabet giving words that begin with each letter (abacus, butter, calluses, etc.). Then each one, using this word list, makes up a story; everyone reads his or her stories aloud. Or we take a group of typical images that come in dreams (flower, mountain, house, mysterious stranger, road) and with them create a story or an outline for a film.*

The point of these activities is to give the group experience in creating where the conscious, planning part of themselves works along with the

*These stories can sometimes be surprisingly coherent and interesting; for the student who thinks writing impossible they can be a breakthrough.

unknown part of themselves, that mysterious aspect of the self from which dreams may also flow. As we discuss the stories and the method by which they were created, several questions are explored:

- Did I know this story was in me before I wrote it?
- Where did it come from?
- Could I have written it without the list of words?
- Could we speculate that something akin to this happens in dreaming—a presently unknown source or power within ourselves creates "movies" that consciously we don't know are in us?
- Is the key to creative writing in a combination of conscious work, materials and finding a way to open the flow from that unknown source or power in oneself?

At this point in the process, I might plan a creative writing project which will draw on their own dreams for content. I am careful, however, not to give creative work related to dreams until I see that they are really interested and involved.

The first time doing dream work with a group, it's well to limit the activity to the simple and regular sharing of dreams. If teachers go slowly, gradually coming to an intuitive grasp of the process rather than trying too much too soon, they will be able to nuture the process and bring it to a fruit-bearing stage. But if we get all excited and involved ourselves with dreams, it's tempting to flood students with our newly acquired information and enthusiasm. That can be harmful because it may block the way to the students' own discovery of meaning in dream work; it's best not to share a lot, initially, of what we know about dreams, but to wait until questions come that show a readiness, a context for taking in what we have to give.

One more caution: In group work of this sort the content is being generated by teacher and students, which implies the need for a healthy group dynamic, a real relationship between the teacher and the group. For the kind of sharing that's involved here, people have to be to a degree open, trusting, enjoying and accepting of themselves and others. However, it should be noted that the very process of dream sharing seems to help create the kind of atmosphere that is needed.

Creative Work

There are many ways of proceeding here. Create your own or select from the following on the basis of inclination, group interest, need.

ACTIVITIES:

A. Keep a dream diary or journal. Record dreams in it, dating them, putting down the details that are remembered or the feelings they held. Occasionally, review the dream diary; look for images or themes that repeat themselves, that are evolving and changing. Work with and amplify such images; see H. for the process.

B. Dreams can be re-created as short stories, as films or filmstrips or as continuity for short, experimental dramas. A group might select from their dreams several to weave together in dramatic form. Groups could present their plays to each other.

. Some dream images make striking posters. Combine efforts with the art and/or photography departments.

D. Role-play, using the dream material as a starting point for a character or a situation. Ask the student whose dream it is to select group members to act it out with him. This is a beginning way of probing dream content for meaning, of interpreting the dream.

E. Create a dialogue between one's waking self and one of the dream characters.

F. In writing or in cartooned sequences continue the dream from its last remembered scene. Or create variations of it.

G. Write descriptions of unusual dream characters or dream settings.

H. Work with some of the dream images, amplifying their meaning by building up a web of related associations. For example, in one group after several students had had houses in their dreams, we took down everything we could think of concerning houses—openings such as doors and windows; many rooms with different purposes such as a kitchen where things were cooked, closets with things hidden in them, the bathroom, halls linking rooms to each other. We noted that houses could have levels from underground basements to dusty, seldom entered attics. There were places in houses that were little used; there were rooms or furnishings that received much use. A house itself was a container in which more than one life process was happening—birth, growth, conflict, love. A child living in a house would not know everything that went on within its walls. A grown-up might have forgotten much that had gone on within it; he might be ignorant of its past, unable to predict its future. We recalled literary associations such as the house of Usher. We remembered different houses from our dreams and experiences that we had had with houses. Then we made the transition from a house as a house to a house as a symbol of image for one's own self or being, paralleling all the items we had noted for houses with possible equivalents in the human life or psyche.

Such brainstorming sessions in which everyone shares associations with a symbol or image are helpful in several ways. They show how to begin to extract meaning from a dream and they develop the students' intellectual and emotional comprehension of images and symbols, no matter what the context-film, poetry, novels or dreams.

After the group just mentioned had worked with the images of house, dog, cat and tree, a girl came one day, excited and curious about a dream of washing machines. The group went to work on the image and in five minutes the chalkboard was filled with associations related to washing machines.

While a dictionary of symbols is helpful for the teacher, it is best not to bring it into the classroom for several reasons. Although there is a universal meaning that attaches to or is communicated by symbols, the person who has had a dream is the one best suited to know what its images mean for him. But for students and for most of us, so far as meaning goes, our dreams are puzzles, seemingly beyond figuring out. Carl Jung says a dream is a hint and to unlock its meaning we have to fill out the implications of the hint. The work the group did with the images of the house and the washing machines was that kind of filling out. When a group amplifies enough dream images together, they learn how to exercise the skill for themselves; if they look up symbols in a dictionary, they will miss out on valuable practice and experience. Also, when they work with a dream image, they are grappling with the dream content; if they go to a dictionary, they may come away with information but they will not necessarily have acquired a personal understanding of their own dream content.

Drawing Parallels Between Dream Content and the English Curriculum

It should not be necessary to modify much whatever is one's present curriculum; there is such a wealth of possibilities in the area of English and the humanities. Much poetry; a novel like *Moby Dick*, the work of Shakespeare; themes such as hero, conflict, courage; authors like Faulkner, Conrad, Frost, Blake; the world of myth; many contemporary films—all begin to take on new significance for a group when dream work is integrated with their reading, writing and discussion. The students see themselves in dreams experiencing the same mythic, weird, mysterious, emotionally charged worlds and situations that are the stuff of fiction and poetry. In becoming more conscious of their own dreams, they have found a reason to identify. They have also discovered how difficult it is to communicate these complex states and experiences. Since social recognition is more or less denied inner states, we presently lack a commonly accepted nomenclature or working concepts to readily make

our dream states intelligible to each other. But often in lyric poetry, in some section of a novel or play, or in a scene from a film, we can catch a glimpse of something that reminds us of a dream experience.

I would also speculate that the level of the psyche where dreams originate is akin to the level of stratum of the psyche where creative works are initiated.[10] The students, in making conscious contact with that level in themselves, are sensitized, are put in touch through empathy with the creative experience and emotional states expressed in literature and film. An awareness of this adds to the intellectual study of literature a feeling dimension that helps students grasp the texture or flavor of a particular piece. Students begin to catch the shimmer of significant meaning in literature; they learn to feel respect and appreciation for a literary heritage that previously may have seemed to them little more than irrelevant deadwood.

It seems to me that, properly handled, dream work in the context of the English class is an area, a place, a way to achieve a real integration of the affective and the cognitive domains in the educative process.

CLOSING THOUGHTS

No one should make the mistake of assuming this article covers the full range of potential and possibility that is implied by dream states and their content. There are many aspects of the dream experience and questions concerning what really does happen in the state of dreaming that are not touched upon here.

It should be mentioned that much of today's literature on dreams comes, of course, from various schools of psychiatric thought; while the English teacher will have to rely on this for help, it is necessary to keep in mind that dreaming is an activity of the healthy psyche as well as the disturbed psyche; the psychoanalytic perspective suffers inevitable distortion because it is one that thinks primarily in terms of disturbance, unhealth and disease; it is wise, therefore, not to make blanket applications of psychoanalytic insights or to take them for infallible and universal truths. The various schools of thought do not yet themselves agree upon such basics as the origin of dream activity and the interpretation of dream content.

[10]R.L. Stevenson, Blake, Poe, Coleridge, Mozart and Saint-Saens are a few to consciously draw on dream activity for creative work.

We are just at the start of systematic study of the various aspects of dream activity, but some interesting and provocative physiological data has already emerged. For example, in his book, *Dreams and the Growth of Personality,* growth therapist Ernest Rossi summarizes data that give support to the view, he says, that new protein structures are actually being synthesized in the brain during the dream state. Dr. Rossi says, "These new organic structures are the forerunners of creative change in our view of ourselves and the world. They are the biological foundation of a naturally occurring process of constructive change in our personalities and behavior."[11]

Dr. Rossi, like many others writing on dreams, has had training in the Jungian perspective on the human psyche. It is my experience that an English, humanities or media teacher beginning dream work will find more help in the writings of people trained in the Jungian school than in the works of people from the Freudian school.[12]

Dream work in the classroom does not call for elaborate materials or textbooks; it's little more than the age-old teaching process of the log with the master at one end and the student at the other. Dream work can be easily and creatively integrated into most English or humanities curriculum. It ties in particularly well, of course, with film; so well that I sometimes ask myself whether or not the development of film is an outward projection of certain inner psychic processes and space/time relationships that operate at some level within us but that we are presently not cognizant of.

The goal in the classroom is to build a conscious, responsible and accepting attitude toward one's dreams and to try to use them as a channel to one's creativity. The work with dreams in the classroom context will not be able to reduce the dream experience to a verbalized kernel that makes a definitive statement about the meaning or message of a dream; nevertheless, some feeling and intuitive understanding of dream content will develop as students work with and re-create their own dreams. The students also find in the experience a valuable freedom to

[11]Ernest Rossi, *Dreams and the Growth of Personality* (New York: Pergamon Press, Inc., 1972).

[12]George Steiner said, in an interview printed in *Psychology Today* (February, 1975), about Jung: "The more I try to structure a model for translation for the way we move from language to language via images and symbols, the more I find in Jung suggestions of extraordinary interest. It looks as if Jung, more deeply than Freud, understood the whole problem of the nature of universality—not in the Chomskian sense, but in the way that language creates fictions, creates life lies, creates complex symbols. . . . I believe that Jung is going to loom larger and larger in the tradition."

take seriously this aspect of themselves. It could even be that such explorations of their own inner space as take place when working with dreams may be a factor to help students decide against trying to alter consciousness through the use of drugs. Dream states themselves can be so rich and varied that a student might say of drugs, "Who needs them?"

There are depths hinted at and mysteries about the nature of space, time and being in dreams which centuries of thought and effort have still not answered, or perhaps the answers were once known and later lost. Apparently, judging from Biblical passages and other ancient literature such as the Greek myths and healing rites connected to the god Asklepius, dreams were considered significant by more than one society and used in healing, in religious rites and in decision-making. Remember the Pharaoh who stored grain against a famine predicted in a dream. It may well be that in taking an interest in dreams, as groups and individuals are, today, we are working our way back to a lost wisdom or art.[13]

No occasional and peripheral work such as that suggested in this article is going to completely unravel the meanings, both individual and collective, that dreams hint at, but work such as this is of much importance, because it helps people open themselves to an area of their own being which is rich in meaning and probably closely allied to one's creative talents. The work gives respect to rather than ignoring a vital area of activity, for almost one-third of man's life is spent in sleep. To re-apply Shakespeare, ". . . who knows what dreams may come?" Could the American psyche be transformed if, along with homerooms and I.Q. tests, American schools were to have daily dream work?

RELATED READING

CIRLOT, J.E., *A Dictionary of Symbols.* New York: Philosophical Library, 1962. (Also available in paperback. Thus far the only symbol dictionary in one volume that I have found to be worth having.)

FARADAY, DR. ANN, *Dream Power.* New York: Berkley Medallion, 1972. (Paperback. The author's personal experience with various schools of dream analysis; the eclectic approach she worked out for herself.)

FROMM, ERICH, *The Forgotten Language.* New York: Holt, Rinehart and Winston, 1951. (On myth, dreams and fairy tales.)

[13]Stanley Krippner, head of the Maimonides Dream Laboratory in New York, was reported to be on the West Coast in 1973 to help set up a dream curriculum for the college level.

HALL, CALVIN S. and NORDBY, VERNON J., *The Individual and His Dreams.* New York: Signet, 1972. (Paperback. A how-to-analyze-your-own-dreams book. Hall and Nordby have studied more than 50,000 dreams and move beyond the approach of traditional psychoanalysis in their treatment of dream content, but they occasionally betray the usual biases of the American scientist.)

JUNG, CARL G., ed., *Man and His Symbols.* New York: Dell Publishing Co., Inc. 1964. (Paperback; also available in hard cover but it's considerably more expensive. Jung's works are generally not easy to read but this one has been designed for the general public. Jung's dream insights are especially helpful for anyone beginning to take the dream world seriously.)

KRIPPNER, STANLEY and HUGHES, WILLIAM, "Genius at Work," in *Psychology Today* (June 1970), pp. 40-43. (A brief article on the relationship between dreams and creativity. Also other articles on dreaming in this issue of PT.)

MAHONEY, MARIA F., *The Meaning in Dreams and Dreaming.* New York, Citadel Press, 1966. (Paperback. A Jungian approach to dreams for use by an individual working on his own; a helpful book with which to make a beginning.)

PIRMANTGEN, PATRICIA, *Dreams and Inner Spaces,* Edendale P.O., Box 26556, Los Angeles, Calif. 90026. (A recently formed non-commercial publishing company which is developing inexpensive materials related to: dreams, altered states of consciousness, mystical states, creativity, intuitive modes. Sample copy of the *Dreams and Inner Spaces* newsletter available at no charge; please send SASE, #10 size.)

ROBERTS, JANE, *The Education of Oversoul Seven.* Englewood Cliffs, N.J.: Prentice-Hall, 1972. (A science-fiction novel which revolves around manifestations in the dream world and the concept of simultaneous reincarnation. The insights regarding dreams in this book go much further than Jung, Hall, Faraday, Fromm, etc.)

ROSSI, ERNEST LAWRENCE, *Dreams and the Growth of Personality.* New York: Pergamon Press, Inc., 1972. (A fascinating book to read in that it contains the odyssey, largely expressed in dreams and visions, of a young woman in analysis with Dr. Rossi.)

TART, CHARLES T., ed. *Altered States of Consciousness.* Garden City, New York: Doubleday Anchor, 1969. (Paperback. The section on dream consciousness contains five articles. Tart's introduction to the section briefly surveys the published literature on studies and experiments related to dream states.)

WALCOTT, WILLIAM, ed., *Psychological Perspectives,* Volume 3, Number 2 (Fall 1972). (A periodical publication of the C. G. Jung Institute of Los Angeles. This issue contains a special section of four articles on dreams and dreaming. One of the four is an article on the Senoi Tribe and their use of dreams, by Kilton Stewart. The same article also appears in Tart's book. Single issues available for $2.75. Address: 595 E. Colorado Blvd., Pasadena, Calif. 91101).

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Sample ERIC Abstract

AN ED289160
AU Binkley,-Marilyn-R.; And-Others
TI Becoming a Nation of Readers: What Parents Can Do.
CS Heath (D.C.) and Co., Lexington, Mass.; Office of Educational Research and Improvement (ED), Washington, DC.
PY 1988
AV What Parents Can Do, Consumer Information Center, Pueblo, CO 81009 ($.50).
NT 40 p.; For Becoming a Nation of Readers: The Report of the Commission on Reading, see ED 253 865.
PR EDRS Price - MF01/PC02 Plus Postage.
DE Beginning-Reading; Literacy-Education; Parent-Attitudes; Parent-Child-Relationship; Preschool-Children; Primary-Education; Reading-Aloud-to-Others; Reading-Attitudes; Recreational-Reading; Written-Language
DE *Literacy-; *Parent-Influence; *Parent-Participation; *Reading-Instruction; *Reading-Processes
ID Reading-Motivation
AB Intended for parents and based on the premise that parents are their children's first and most important teachers, this booklet is a distillation of findings from the 1984 report of the Commission on Reading, "Becoming a Nation of Readers." The introduction reiterates the Commission's conclusions (1) that a parent is a child's first tutor in unraveling the puzzle of written language; (2) that parents should read to preschool children and informally teach them about reading and writing; and (3) that parents should support school-aged children's continued growth as readers. Chapter 1 defines reading as the process of constructing meaning from written texts, a complex skill requiring the coordination of a number of interrelated sources of information. Chapter 2, on the preschool years, focuses on talking to the young child, reading aloud to the preschooler, and teaching children about written language. The third chapter, on beginning reading, counsels parents on what to look for in good beginning reading programs in schools, and how to help the child with reading at home. The fourth chapter, on developing readers and making reading an integral part of learning, offers suggestions for helping the child succeed in school and for encouraging reading for fun. The afterword calls on teachers, publishers, and school personnel, as well as parents, to participate actively in creating a literate society. The booklet concludes with a list of organizations that provide practical help or publications for parents.

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AN: ED337777
AU: Thomson,-Karen-M.
TI: Joseph Campbell, Jung, Anne Tyler, and "The Cards": The Spiritual Journey in "Searching for Caleb."
PY: 1991
NT: 17 p.; Paper presented at the Annual Meeting of the College English Association (22nd, San Antonio, TX, April 18-20, 1991). "Filled" type throughout document.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Authors-; Literary-Criticism
DE: *Novels-; *Symbolism-
AB: Joseph Campbell, Carl Jung, and Anne Tyler have all dealt with spiritual journeys and card reading in their writings. In his book "Tarot Revelations," Joseph Campbell discusses his first association with tarot cards, dating from 1943, when he was introduced to the symoblism of playing cards by his friend and mentor, Heinrich Zimmer. Carl Jung was interested in working toward an expanded consciousness. Although professors, both Campbell and Jung were interested in going beyond academic knowledge and were not limited to academic ways of pursuing knowledge. In "Searching for Caleb," a contemporary novel about family relations, Anne Tyler shows the ancient and metaphysical routine of reading cards for guidance, counseling, and predictions. The novel provides a history of three generations of the Peck family, from before 1900 to the early 1970s. Grandfather Peck is searching for his brother Caleb who had left home 61 years earlier. The female protagonist of the novel uses card reading to help Grandfather Peck in his search. Tyler presents card reading in a positive light, as does Pulitzer Prize winner Marsha Norman in her novel, "The Fortune Teller." Mainstream literature reflects a new and positive approach to card reading. In "Searching for Caleb," the cards were a useful, positive, unconventional, and liberating part of the character's spiritual journey and the adventure of life. (RS)

AN: ED330628
AU: Doyle,-Patricia-E.; Fuller,-Roger-J.
TI: The Jung Curriculum. An Interdisciplinary Curriculum and Resource Packet Designed for Secondary Students.
CS: Oak Hill High School Board of Education, Sabattus, ME. Center for Curriculum Development.
PY: 1990
AV: Center for Curriculum Development, Oak Hill High School, Box 400, Sabattus, ME 04280 ($18.50).
NT: 101 p.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Academically-Gifted; Curriculum-Guides; High-Schools; Instructional-Materials: Learning-Activities; Secondary-Education
DE: *Psychology-; *Secondary-School-Curriculum; *Symbolism-
AB: The ideas and concepts of Carl Jung are the basis for the materials of this curriculum guide for teaching gifted students at the secondary level. Entitled "Man and His Symbols," the guide is organized in five parts: (1) Approaching the Unconscious; (2) Ancient Myths and Modern Man; (3) The Process of Individuation; (4) Symbolism in the Visual Arts; and (5) Symbols in An Individual Analysis. Each part is organized in the following format: introduction; instructional objectives; required activities;

pre-test; questions for review; extra reading, research, and projects; for discussion and evaluation; and an insight and a reaction. (DB)

AN: ED315833
AU: Phipps,-Maurice
TI: The Myth and Magic of "Star Wars": A Jungian Interpretation.
PY: 1983
NT: 13 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Fairy-Tales; Fantasy-; Imagery-; Motifs-; Mythology-; Psychology-; Science-Fiction
DE: *Film-Criticism
AB: The "Star Wars" trilogy is a fairy tale projected into the future which exemplifies in a clear-cut manner many of the archetypes of Jungian psychology. These films are modern retellings of ancient myths. Carl Jung has described myths as "fundamental expressions of human nature." In the films, fairy tale motifs such as typical clothing, helpful animals, knights, princess, emperor, Millenium Falcon, combined with primordial settings, are projected into the future with star ships, death stars and light swords. Although the films take the spectator far into the future, connections to an unconscious past are never forgotten. The popularity of these films could be attributed not only to the actors, special effects, and adventure but also to the connections with the collective and personal unconscious which the trilogy continually provokes. (SG)

AN: EJ305285
AU: Jensen,-George-H.; DiTiberio,-John-K.
TI: Personality and Individual Writing Processes.
PY: 1984
JN: College-Composition-and-Communication; v35 n3 p285-300 Oct 1984
AV: UMI
DE: Cognitive-Style; Higher-Education; Psychology-
DE: *Writing-Instruction; *Writing-Processes
AB: Discusses three approaches to allowing individual students to approach the writing process in their own way. Describes one conceptual system for identifying learning styles in the writing classroom, based on Jungian psychological types. (HTH)

AN: ED303823
AU: Miller,-Lori-Ann
TI: Thinking, Feeling, Intuiting and Sensing: Using the Four Psychological Functions as a Model to Empower Student Writers.
PY: 1989
NT: 18 p.; Paper presented at the Annual Meeting of the Conference on College Composition and Communication (40th, Seattle, WA, March 16-18, 1989).
PR: EDRS Price - MF01/PC01 Plus Postage.

DE: College-Students; Higher-Education; Writing-Improvement; Writing-Processes
DE: *Cognitive-Style; *Grouping-Instructional-Purposes; *Models-; *Writing-Instruction
AB: Writing is an act of self construction. Considering how students process information can improve the quality of instruction in composing courses, but only if quantifiable, verified models of cognitive functions are taken to heart and applied to teaching methods in the classroom. C. G. Jung's model of the four functions (thinking, sensation, intuition, and feeling), and the Myers-Briggs Type Indicator (developed to discern preferences of cognitive style of thought) are useful for two reasons: (1) the model's empowering and self-orienting descriptions of cognitive functions is richer and more complex than other cognitive functions models, and (2) the model offers a useful guide in helping students understand their writing problems in the classroom. The four functions model predicts that people will show a significant preference for certain kinds of information processing; will be predisposed to compose using certain well-developed skills and to ignore others; and will usually have predictable writing habits, both good and bad, that can be penetrated by using the Cognitive Functions Model to group and work with individual students. This model also works well in cross-cultural classrooms, since it is a westernized version of a universal metaphor for seeking "wholeness." (A model of the four functions and 27 references are attached.) (MM)

AN: ED303664
AU: Rock,-Michael-E.
TI: Psychoandragogy: Applying Insights from the Depth Psychology of Carl Jung to Adult Learning.
PY: 1988
NT: 19 p.; Paper presented at the Association of Canadian Community Colleges Conference (Saint John, New Brunswick, May 30-June 1, 1988).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Adult-Students; Educational-Theories
DE: *Adult-Development; *Adult-Education; *Andragogy-; *Psychoeducational-Methods; *Psychology-
AB: The issue of relationship is important personally and organizationally. Individuals find themselves, discover who they are, existentially and psychologically speaking, in the living of their relationships. The question is then what adult education experience is available--solid in theory and in practice--to teach the art and science of the "90 percent factor"--90 percent because that proportion of the problems in organizations are relationship issues. Psychoandragogy is one way to begin addressing and answering this question and the corresponding urgent learning need for exposure to and learning about one's inner world as the major connecting link to a valued human journey. Adult educators should not ignore the reality, the influence, and the significance of "psyche" (soul) on "educatio" (learning). Adult educators need to be trained and qualified for this linkage of psyche and education, for psychoandragogy. Three key dynamics of the human journey lend themselves well to psychoandragogy: re-evaluation of the feminine, listening and emotional education, and potential and shadow (Jung's name for the flip side of one's conscious self-image). Management by insight (MBI) is one way to develop personal and interpersonal awareness in managers. (YLB)

AN: EJ285522
AU: Krippner,-Stanley
TI: A Systems Approach to Creativity Based on Jungian Typology.

PY: 1983
JN: Gifted-Child-Quarterly; v27 n2 p86-89 Spr 1983
AV: Reprint: UMI
DE: Models-; Problem-Solving; Social-Sciences; Theories-
DE: *Creativity-; *Personality-Traits; *Social-Scientists
AB: Two dimensions of Carl Jung's psychological system (preference for information and choice of decision making processes) are applied to creativity research. Examples of four personality types (sensing-thinking, sensing-feeling, intuition-feeling, and intuition-thinking) are represented by prominent social scientists. A systems model of science is proposed that illustrates the interdependence of each component. (CL)

AN: EJ281087
AU: Shear,-Johathan
TI: The Universal Structures and Dynamics of Creativity: Maharishi, Plato, Jung and Various Creative Geniuses on the Creative Process.
PY: 1982
JN: Journal-of-Creative-Behavior; v16 n3 p155-75 1982
AV: Reprint: UMI
DE: Meditation-; Transcendental-Meditation
DE: *Creative-Development; *Creativity-; *Creativity-Research; *Theories-
AB: Unique experiences of transcendental levels of awareness are examined relative to theories of Maharishi Mahesh Yogi, Plato, and C. Jung; autobiographical reports by geniuses of their creative processes; correlations measured between transcendental experiences, physiological functioning creative ability; and the effect of these experiences on relative ability. (MC)

AN: ED274981
AU: Crow,-Edith
TI: Archetypes and Assignments: Writing about Personal Archetypes Aids Students in Writing Composition Papers and Understanding Literature.
PY: 1986
NT: 12 p.; Paper presented at the Annual Meeting of the Conference on College Composition and Communication (37th, New Orleans, LA, March 13-15, 1986).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Essays-; Higher-Education; Student-Motivation; Teaching-Methods
DE: *Assignments-; *Literature-Appreciation; *Student-Experience; *Writing-Composition; *Writing-Instruction
AB: Combining the study of archetypal patterns and literature study with assignments based on archetypal schema engages students intellectually as they relate their personal experiences to texts outside of themselves. This approach is grounded in the theory that engagement in a topic, whether reading or writing, is essential for the learner to make meaning and provides archetypes as hooks to engage students in creating meaning from literature and then writing essays of literary criticism. Expanding upon the writings of Jung, archetypes are recognized as the basic patterns from which copies are made. A writing assignment guiding students in writing about the archetypes of initiation includes

a definition of initiation and information on the role to be assumed by the writers, the audience, the format, and the topic. The student is to look at his or her life as text and select one initiation experience, which should then be described vividly. Such use of the archetype is one way of leading students into the realm of defining values, initiating them on to the path of wisdom. (JK)

AN: EJ266363
AU: Shaker,-Paul
TI: The Application of Jung's Analytical Psychology to Education.
PY: 1982
JN: Journal-of-Curriculum-Studies; v14 n3 p241-50 Jul-Sep 1982
DE: Curriculum-; Educational-Theories; Elementary-Secondary-Education; Foundations-of-Education; Higher-Education; Learning-Processes; Motivation-; Personality-Development
DE: *Educational-Psychology
AB: Discusses the application of Jungian analytical psychology to education. The author outlines Jung's concepts which relate to the foundations of education, personality development, cognitive processes, motivation, and curriculum theory. (AM)

AN: ED265916
AU: Kassebaum,-Peter
TI: Psychological Anthropology: A Modular Approach. Cultural Anthropology.
CS: College of Marin, Kentfield, Calif.
PY: 1986
NT: 16 p.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Community-Colleges; Learning-Modules; Two-Year-Colleges
DE: *Anthropology-; *Behavior-Theories; *Gestalt-Therapy; *Psychology-; *Psychophysiology-
AB: Designed for use as supplementary instructional material in a cultural anthropology course, this learning module traces the history of psychological anthropology, introducing various schools and perspectives within the field of psychology. First, a discussion is provided of biological determinism, examining its historical development and the extreme interpretations of the biological perspective popular in Germany following World War I. Next, physiological psychology is explained in terms of its focus on the brain and nervous system, electrical models of brain functioning, biofeedback, and chemical models of behavior. The next section looks at the contributions of Sigmund Freud, describing his theories of id, ego, and superego; oral, anal, phallic, latency, and genital stages; and the oedipal and electra complexes. The work of Carl Gustav Jung is considered next, with focus on his theories of the collective unconscious and archetypes. The final sections provide an overview of gestalt psychology as championed by Dr. Fritz Perls, which examines behavior from a wholistic perspective; and behaviorism as understood from the work of Ivan Pavlov and B. F. Skinner. Performance activities related to the module are included. (LAL)

AN: EJ265254
AU: Doll,-Mary

TI: Beyond the Window: Dreams and Learning.
PY: 1982
JN: Journal-of-Curriculum-Theorizing; v4 n1 p197-201 Win 1982
DE: Creative-Thinking; Cultural-Images; Curriculum-Development; Individual-Development
DE: *Educational-Psychology; *Imagination-; *Self-Concept
AB: Seeing archetypally is educationally significant. A curriculum that uses dream speech provides a new dispensation for learning about the self and culture. Teachers skilled in following images could connect students first to their prime dream images and then to cultural expressions of these images. (CJ)

AN: ED260796
AU: Short,-Susanne
TI: Montessori Education from the Viewpoint of Analytical Psychology.
PY: 1985
NT: 20 p.; Paper presented at the Annual Seminar of the American Montessori Society (25th, Washington, DC, April 19-21, 1985).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Early-Childhood-Education; Educational-Theories; Montessori-Method
DE: *Child-Psychology; *Educational-Philosophy; *Educational-Psychology; *Psychiatry-; *Psychoeducational-Methods
AB: Two disciplines, Montessori education and Jungian psychoanalysis, are connected by comparing the lives of Maria Montessori and C.G. Jung and their early professional and philosophical influences. The historical associations of the Montessori philosophy dating from the 1920's and 1930's are described, including the development of Montessori's views from the early theories of Jung and Freud. Specific psychoanalytic concepts of Montessori and Jung are compared and contrasted: namely, the ideas of the archetypes, the spiritual embryo, and sensitive periods. The author's personal experience with putting these ideas to work in the classroom or the psychological consulting room, based on her training as a Montessori teacher and a Jungian analyst, are descri ed. (DST)

AN: ED347557
AU: Brand,-Alice, Comp.; Graves,-Dick, Comp.
TI: Notes from Beyond the Cognitive Domain.
PY: 1992
NT: 47 p.; Summary of the Think Tank "Beyond the Cognitive Domain: Frontiers in the Teaching and Learning of Writing" presented at the Annual Meeting of the Conference on College Composition and Communication (43rd, Cincinnati, OH, March 19-21, 1992). For the 1991 "Notes," see ED 332 221.
PR: EDRS Price - MF01/PC02 Plus Postage.
DE: Higher-Education; Humanistic-Education; Learning-Processes; Theory-Practice-Relationship; Writing-Processes; Writing-Research
DE: *Holistic-Approach; *Learning-Strategies; *Learning-Theories; *Writing-Instruction; *Writing-Teachers

AB: This packet summarizes the ideas, concepts, suggestions, and speculations growing out of a think tank which explored the uncharted region beyond cognitive learning. The packet contains: (1) an alphabetical list of 1991 and 1992 participants; (2) a list of participants' interests according to key terms; (3) summaries of small group discussions (including the topics "Imagery, Imaging," "Empathy," "Gender Issues," "Archetypes," "Meditation," "Kinetics, Body Wisdom," and "Creative Dramatics"); (4) two presentations from the event ("Guidelines of Composing" by Sondra Perl and "Voice" by Peter Elbow); (5) an account of the wrap up discussion; and (6) a short description of "clustering." (HB)

AN: ED347505
TI: From Tales of the Tongue to Tales of the Pen: An Organic Approach to Children's Literature. Resource Guide. NEH 1989 Summer Institute.
CS: Southwest Texas State Univ., San Marcos. Dept. of English.
PY: 1989
NT: 283 p.
PR: EDRS Price - MF01/PC12 Plus Postage.
DE: Elementary-Education; Institutes-Training-Programs; Lesson-Plans; Multicultural-Education; Summer-Programs; Teaching-Methods
DE: *Childrens-Literature; *Fairy-Tales; *Folk-Culture; *Literature-Appreciation; *Mythology-
AB: Developed from the activities of a summer institute in Texas that focused on "The Odyssey," folk and fairy tale, and folk rhyme, this resource guide presents 50 lesson plans offering a variety of approaches to teaching mythology and folklore to elementary school students. The lesson plans presented in the resource guide share a common foundation in archetypes and universal themes that makes them adaptable to and useful in virtually any elementary school setting. The 13 lesson plans in the first chapter deal with on "The Odyssey." The 25 lesson plans in the second chapter deal with folk and fairy tale (stories are of European, American Indian, African, Mexican American, and Japanese derivation; two units are specifically female-oriented). The 12 lesson plans in the third chapter encompass folk rhymes (most are from Mother Goose). The fourth chapter presents a scope and sequence designed to give librarians a sequential guideline and appropriate activities for introducing and teaching mythology, folk and fairy tales, and nursery rhymes. Each lesson plan typically includes: author of plan; intended grade level; time frame (days and length of individual sessions); general information about the unit; materials needed; and a list of activities. (RS)

AN: EJ428904
AU: Slattery,-Carole
TI: Thinking about Folklore: Lessons for Grades K-4.
PY: 1991
JN: Journal-of-Youth-Services-in-Libraries; v4 n3 p249-58 Spr 1991
AV: UMI
DE: Educational-Methods; Elementary-Education; Evaluation-Methods; Literary-Criticism; Motifs-; Symbols-Literary; Units-of-Study
DE: *Childrens-Literature; *Folk-Culture; *Learning-Activities
AB: Presents a series of lessons that can be used to teach children about underlying literary patterns in folklore. The six lessons address the study of (1) nursery rhymes; (2) repetitive tales; (3) cumulative tales; (4) archetypes; and (5) the motif of the hero. Book titles that are representative of these categories

are included. (six references) (MAB)

AN: EJ419786
AU: Spencer,-Patricia
TI: African Passages: Journaling through Archetypes.
PY: 1990
JN: English-Journal; v79 n8 p38-40 Dec 1990
AV: UMI
DE: Foreign-Countries; High-Schools; Journal-Writing; Reading-Aloud-to-Others; Teaching-Methods
DE: *African-Literature; *Cultural-Awareness; *Cultural-Differences; *Student-Journals
AB: Explores how students (through an awareness of literary archetypes and journal writing) can use African stories to cross cultures, time, and continents, making connections between their worlds and the worlds of others. (MG)

AN: EJ414763
AU: Chesebro,-James-W.; And-Others
TI: Archetypal Criticism.
PY: 1990
JN: Communication-Education; v39 n4 p257-74 Oct 1990
AV: UMI
DE: Higher-Education; Speech-Communication; Symbolism-
DE: *Learning-Activities; *Rhetoric-; *Rhetorical-Criticism
AB: Argues that archetypal criticism is a useful way of examining universal, historical, and cross-cultural symbols in classrooms. Identifies essential features of an archetype; outlines operational and critical procedures; illustrates archetypal criticism as applied to the cross as a symbol; and provides a synoptic placement for archetypal criticism among other modes of rhetorical criticism. (SR)

AN: EJ410465
AU: Davis,-Jeffrey-K.
TI: Archetypal Puppets Spark Good Writing.
PY: 1990
JN: College-Teaching; v38 n2 p49-51 Spr 1990
AV: UMI
DE: College-Instruction; Higher-Education
DE: *Freshman-Composition; *Playwriting-; *Puppetry-; *Stereotypes-; *Writing-Instruction
AB: One teacher devotes a portion of the college freshman composition course to an archetypal approach to literature, presenting students with basic story elements (archetypal patterns and characters) in myth and literature to which they can relate their own lives. Students create puppets and puppet plays in highly imaginative and entertaining ways. (MSE)

AN: EJ386028
AU: Sevillano,-Mando

TI: Interpreting Native American Literature: An Archetypal Approach.
PY: 1986
JN: American-Indian-Culture-and-Research-Journal; v10 n1 p1-12 1986
AV: UMI
DE: American-Indian-Culture; Cultural-Context; Cultural-Differences; Culture-Contact; Religion-; Story-Telling
DE: *American-Indian-Literature; *Cross-Cultural-Studies; *Cultural-Pluralism; *Ethnology-; *Literary-Criticism
AB: Compares two approaches to discussing Indian literature and religion. Demonstrates Jungian archetypal approach as transcultural method of analyzing Indian literature. Relates and analyzes Hopi traditional story. Emphasizes accessibility of Native American literature to the non-Indian while supporting multicultural plurality of interpretations. (TES)

AN: EJ324612
AU: Haine,-Gano
TI: "In the Labyrinth of the Image": An Archetypal Approach to Drama in Education.
PY: 1985
JN: Theory-into-Practice; v24 n3 p187-92 Sum 1985
AV: UMI
DE: Elementary-Secondary-Education
DE: *Dramatic-Play; *Imagination-
AB: This article delineates an archetypal approach to drama in education. Participation in drama draws on both conscious and unconscious imaginative capabilities and involves teacher and student in the bedrock of human reaction. Drama could provide us with valuable information concerning archetypes as they unfold in the lives of our children. (MT)

AN: ED278016
AU: Crow,-Edith
TI: Shaping the Self: Using Steppingstones and Autobiography to Create and Discover Archetypes in "An Illustrious Monarchy."
PY: 1983
NT: 17 p.; Paper presented at the Annual Meeting of the Conference on College Composition and Communication (34th, Detroit, MI, March 17-19, 1983).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Autobiographies-; Descriptive-Writing; Higher-Education; Literary-Devices; Personal-Narratives; Reading-Writing-Relationship; Student-Writing-Models; Teaching-Methods; Writing-Exercises
DE: *Creative-Writing; *Diaries-; *Literature-Appreciation; *Writing-Instruction
AB: By following the "steppingstone" or marker theory of dividing one's life into no more than 12 and

no less than 8 significant periods, a student in a writing course can develop a brief response for each phase to articulate multiple experiences. Writing teachers can aid students in realizing that important life experiences are the stuff of which literature is made. This, in turn, often awakens in students an interest in literature, so eager are they to see the metaphors writers use to describe their own vivid experiences. To delve into the inner life--pursuing dreams, doing free writing, fantasizing, creating patterns--the diary or journal can be used for the quest of identity in unravelling a student's autobiography. It will frequently yield experiences that can be defined in archetypal patterns, such as death-rebirth, initiation, or quest. Thoreau transformed the experience of sounding the depths of Walden Pond to sounding the depths of his own self; he later imposed order on those experiences and produced "Walden," one of the most affirmative death-rebirth books in literature. Moving from the subjective to the objective, learning can occur, and students studying essay models and literature can learn to relate the private world to the public world. (An "illustrious monarchy" was a metaphor used by Ralph Waldo Emerson to describe the inner life of the individual.) (NKA)

AN: ED276996
TI: Literary Archetypes. Advanced Placement English Curriculum Guide.
CS: Anne Arundel County Public Schools, Annapolis, Md.
PY: 1985
AV: Anne Arundel County Public Schools, 2644 Riva Rd., Annapolis, MD 21401 ($11.60).
NT: 203 p.; Prepared by the Curriculum Writing Committee.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: College-School-Cooperation; Course-Descriptions; Curriculum-Guides; High-Schools
DE: *Advanced-Placement; *Advanced-Placement-Programs; *English-Instruction; *Literary-Criticism; *Literary-Genres; *Literature-Appreciation
AB: Providing students with the opportunity to earn college credit while still in high school, the Advanced Placement English course described in this guide is designed to help students (1) want to choose from a wide range of literature for independent reading; (2) develop a critical awareness about literature; (3) recognize connections among works of literature that span time, nationality, and genre; (4) increase their awareness of literature and good writing as major sources of civilization's significant ideas; (5) respond thoughtfully to literature; (6) vary the tone of their writing; (7) experiment with form in writing; (8) evaluate ideas that contradict, deviate from, or reinforce their previously formed opinions; (9) evaluate their own writing as well as the writing of their peers; and (10) grow intellectually and develop the skills necessary for critical reading, writing, and thinking. Based on the work of Northrop Frye, the course outlined in the guide is organized as a seminar and covers romance, tragedy, satire, and comedy. The bulk of the guide lists student abilities based on course objectives for each quarter, with a corresponding enumeration of course content, activities, and resources. Sections on instructional techniques and Advanced Placement journals are included, as is supplementary instructional material such as worksheets, sample tests and answer sheets, study guides, and various student handouts. (JD)

AN: EJ437359
AU: House,-Jeff
TI: The Modern Quest: Teaching Myths and Folktales.
PY: 1992
JN: English-Journal; v81 n1 p72-74 Jan 1992
AV: UMI
DE: Secondary-Education; Teaching-Methods; Units-of-Study
DE: *Folk-Culture; *Literature-Appreciation; *Mythology-
AB: Asserts that an effective approach to mythology should illustrate the connection among international myths, folktales, and legends that continue to be told in current literature and media. Explains how sample units on mythology could implement two phases of instruction: an introductory unit, and a reacquaintance with the themes of the first unit on later levels. (PRA)

AN: EJ432383
AU: Lutz,-Marilyn
TI: Middle School Focus: Mythology and Its Significance to Reading Today.
PY: 1989
JN: Ohio-Reading-Teacher; v24 n1 p22-26 Fall 1989
AV: UMI
DE: Adolescent-Literature; Adolescents-; Junior-High-Schools; Middle-Schools; Reading-Materials
DE: *Mythology-; *Reading-Instruction
AB: Discusses mythology and its potential impact on adolescent readers. Discusses the relevance of mythology and the elements in all mythologies. (MG)

AN: EJ346873
AU: Reinehr,-Frances
TI: Storyteaching.
PY: 1987
JN: Teachers-and-Writers-Magazine; v18 n3 p1-7 Jan-Feb 1987
AV: UMI
DE: American-Indian-Literature; Bibliotherapy-; Classroom-Techniques; Discipline-Problems; Elementary-Education; Fables-; Imagination-; Legends-; Reading-Aloud-to-Others; Reading-Instruction; Reading-Writing-Relationship; Story-Telling; Writing-Exercises; Writing-for-Publication
DE: *Creative-Writing; *Fantasy-; *Mythology-; *Story-Reading; *Values-Education
AB: Discusses ways to use mythic literature to teach children about themselves and to help them write their own stories and legends. (SRT)

AN: EJ301211
AU: Jensen,-Marvin-D.
TI: Memoirs and Journals as Maps of Intrapersonal Communication.
PY: 1984

JN: Communication-Education; v33 n3 p237-42 Jul 1984
AV: UMI
DE: Authors-; Cognitive-Processes; Communication-Thought-Transfer; Instructional-Materials; Memory-; Mythology-
DE: *Autobiographies-; *Diaries-; *Personal-Narratives; *Self-Concept; *Writing-Composition
AB: Explores the use of introspective writing by others as a means of understanding two characteristics of intrapersonal communication: the process of selective memory which defines and redefines personal history and the pattern of habitual thinking which confirms self-identity. Recommends the classroom use of memoirs and journals. (PD)

AN: EJ287992
AU: Sullivan,-Phil
TI: Everyone a Hero: Teaching and Taking the Mythic Journey.
PY: 1983
JN: English-Journal; v72 n7 p88-92 Nov 1983
AV: UMI
DE: Higher-Education; Humanistic-Education; Secondary-Education
DE: *Literature-Appreciation; *Mythology-; *Self-Actualization; *Self-Concept; *Student-Reaction
AB: Explains how the literary metaphor of the quest can be used as a tool in self-explorations. (MM)

AN: ED246467
AU: Mueller,-Marie-R.-Lindsay
TI: The Universality of the Folktale with Examples from Days of Old.
PY: 1984
NT: 7 p.; Paper presented at the Annual Meeting of the Western Regional Reading Conference of the International Reading Association (10th, Reno, NV, March 1-3, 1984).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Content-Area-Reading; Folk-Culture; Learning-Activities; Reading-Instruction; Reading-Material-Selection
DE: *Fables-; *Legends-; *Literature-Appreciation; *Mythology-
AB: A folktale may be defined as a tale of the people, a short, fast-moving oral or written adventure story perhaps of a comic or romantic nature. It is a traditional story of a particular group of people and follows a basic design. Since it is told by many storytellers, it has differing versions or variations. Because it has been handed down through the ages, its origin often is lost. Folktales include epics, ballads, legends, folksongs, fairy tales, myths, and fables. They are often formulaic, for example, "Henny Penny" or "The Sky is Falling In"; the chain tale, based on numbers, objects, or events; the dialogue pattern; and the accumulative stories as in "The House That Jack Built." Folk themes may be universal in nature. Many countries have stories following similar themes: foolish people who do foolish things; virtues such as humility, kindness, honesty, and hard work; and the power of love and kindness. Perhaps the most universal of fairy tales is Cinderella, with some 1,000 versions extant. Often the variation for a country reveals the character and values of the people. To make use of the wide variety of literature offered in fairy tales, teachers can use the public library system and their local school or county film catalogues to explore the diverse material available. Activities for students can include

making advertising posters for particular tales, making mobiles, writing book reviews, and writing alternative endings to tales. (CRH)

AN: ED236628
AU: Shuman,-R.-Baird
TI: Fantasy and the Brain's Right Hemisphere.
PY: [1981]
NT: 12 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Comics-Publications; Creative-Thinking; Elementary-Secondary-Education; Legends-; Literature-Appreciation; Mythology-; Science-Fiction
DE: *Cerebral-Dominance; *Child-Development; *Cognitive-Development; *Fantasy-; *Neurological-Organization; *Teacher-Role
AB: While the left hemisphere of the brain is responsible for logical and verbal activity, the right brain is the center of much of human feeling and emotion. Its vision is holistic rather than segmented or compartmentalized. Although schools today are geared almost exclusively to training the brain's left hemisphere, fantasy literature can provide children with the opportunity to engage the whole brain. As fantasy demands visualization, it immediately engages the right hemisphere. Having developed a strong background in fantasy literature, most children begin school with a good base on which teachers can build. In the early grades, fairy tales, fables, and myths should make up the storytelling and reading activities. During the middle school or junior high school years, myths such as the Icarus or Hercules legends will interest students, and as they pass through various stages of initiation the Arthurian legend will appeal to them. Science fiction is another popular type of fantasy. The study of such literature can jar students out of linear thinking, help them to synthesize ideas, and encourage them to think holistically. The teacher who is aware of how the two hemispheres of the brain operate is in an excellent position to help students achieve the kind of independent and original thinking that will result in fuller and more productive lives. (HOD)

AN: ED347567
AU: Wyatt-Brown,-Anne
TI: From the Clinic to the Classroom: D. W. Winnicott, James Britton, and the Revolution in Writing Theory.
PY: 1992
NT: 17 p.; Paper presented at the Annual Meeting of the Conference on College Composition and Communication (43rd, Cincinnati, OH, March 19-21, 1992).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Educational-History; Elementary-Education; Higher-Education; Teacher-Attitudes; Writing-Teachers
DE: *Classroom-Environment; *Psychiatry-; *Teacher-Student-Relationship; *Writing-Instruction; *Writing-Research
AB: Recent writing theorists have recommended the use of collaboration and workshop techniques in writing classrooms, and the clinical experience of Donald C. Winnicott lies at the heart of this current thinking about collaborative classrooms. Winnicott's observations of mothers and infants produced a respect for families and a skepticism about the role of the physician. Winnicott's confidence in the

patient and his detached observation with minimal interference had an important influence on James Britton. Britton was especially receptive to these new ideas because he valued the importance of fantasy in children's lives. Britton and his colleagues subsequently attempted to stimulate classroom research on how children actually learn to write, developing new methods and innovations. Britton believed in the inherent creativity of children and felt that traditional teaching inhibited student creativity. Thanks to Britton's influence, a whole generation of research-scholars have adapted Winnicott's techniques for the composition classroom. Lucy Calkins' work provides a remarkable example of Winnicott's techniques at work, although she never mentions either Winnicott or Britton. The connections between Calkins and Winnicott, though indirect, suggest a growing consensus among researchers. Even advanced writing programs can benefit from the techniques initiated by Winnicott. In short, numerous researchers have benefitted from Winnicott's influence and techniques, and his continued influence can only improve the current writing classroom environment. (Twenty-nine references are attached.) (HB)

AN: ED253850
AU: Walker,-Barbara-J.
TI: Using Guided Fantasy to Teach Reading.
PY: 1984
NT: 11 p.; Paper presented at the Annual Meeting of the Rupertsland Regional Reading Conference (2nd, Regina, Saskatchewan, April 12-14, 1984).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Elementary-Education; Holistic-Approach; Reading-Skills; Teaching-Methods; Vocabulary-Development; Writing-Composition
DE: *Beginning-Reading; *Fantasy-; *Imagery-; *Reading-Instruction; *Sensory-Experience; *Teacher-Role
AB: Based on gestalt psychology, guided fantasy is a technique that uses sensory images related to a particular situation to create a subjective understanding of that experience. For the young child, guided fantasy can be a process of creating an inner subjective experience that is subsequently integrated with objective knowledge (language) to produce holistic learning. The method begins with a teacher-directed journey eliciting vivid imagery about an imaginary trip and using vocabulary words which are to be introduced. After the journey is complete, the students share their journey in pairs, verbalizing inner experiences immediately. The children are reminded that words signify the pictures and feelings they had when their eyes were closed. After the immediate sharing of the story, the students write a story that will symbolize the individual experiences each person had. Used as an approach to reading instruction, the fantasy experiences should incorporate target sight vocabulary so that inner journeys can produce a regular and controlled vocabulary. Subsequent fantasy experiences can be constructed to encourage the students to use these same words or other vocabulary words. After the story is recorded, skill development appropriate for each student's level can be created using the language patterns in the story. Starting with a preconceptual experience, fantasy experience allows reading to flow from a dream-like experience into meaningful written communication. A description of the use of a guided fantasy in a classroom is included in the document. (HOD)

AN: ED233533
AU: Valett,-Robert-E.

TI: Strategies for Developing Creative Imagination & Thinking Skills.
PY: 1983
NT: 182 p.; Portions are marginally legible.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Creative-Activities; Creative-Thinking; Developmental-Stages; Discovery-Processes; Educational-Strategies; Elementary-Secondary-Education; Fantasy-; Humor-; Learning-Modalities; Sensory-Experience; Visualization-
DE: *Creative-Development; *Creativity-; *Imagination-; *Instructional-Materials; *Learning-Activities; *Problem-Solving
AB: A practical guidebook of ideas, lesson materials, and related resources for developing imaginative and productive thinking skills of children is presented to assist teachers and parents. Emphasis is placed on the use of strategies and techniques that enhance originality, mental imagery, reverie, reflection, humor, novel playfulness, and divergent (but productive) thinking. It is suggested that such instruction is important to enable the learner to think through and effectively deal with the complex world. An introduction to creative imagination, the human mind, and developmental stages, and ways to develop imagination through the educational process, are addressed in the first four chapters. Chapter 5 considers various instructional models and programs by which creative imagination can be developed; they involve promoting relaxation and "centering," sharpening and enhancing the image, and symchronized learning. In addition, nine goals useful in teaching creative imagination and problem-solving skills are presented in a developmental hierarchy. In chapter 6, resource materials and strategies that may be implemented in lesson form are described. Chapter 7 presents learning activities that emphasize the importance of using basic sensory processes, such as touching, tasting, and hearing in the development of imagination. Chapters 8 through 12 provide learning activities related to the following: directed fantasy, imaginative situations, creative thinking, linguistic strategies, and developing a sense of humor and divergent thinking. Lastly, chapter 13 discusses creativity in general. A list of approximately 72 references is appended. (SW)

AN: EJ396454
AU: Danielson,-Kathy-Everts
TI: Childhood Memories.
PY: 1989
JN: Writing-Teacher; v2 n5 p26-30 Apr-May 1989
NT: Available from ECS Learning Systems, Inc., P.O. Box 791437, San Antonio, TX 78260.
DE: Childrens-Literature; Class-Activities; Elementary-Education; Family-History; Teaching-Methods
DE: *Reading-Writing-Relationship; *Writing-Exercises; *Writing-Instruction
AB: Provides numerous ideas for helping students write about special memories in the following categories: growing up--future dreams; authors and illustrators; family history; special places; and special memories. Describes how to write a "bio poem," and includes a bibliography of children's books that enhance and enrich student learning and writing. (SR)

AN: EJ373917

AU: Rousso,-June; Gross,-Augusta
TI: Talking with Young Children about Their Dreams: How to Listen and What to Listen For.
PY: 1988
JN: Young-Children; v43 n5 p70-74 Jul 1988
AV: UMI
DE: Classroom-Techniques; Early-Childhood-Education; Emotional-Experience; Teacher-Student-Relationship; Teaching-Guides
DE: *Classroom-Communication; *Group-Discussion; *Listening-Skills; *Teacher-Role; *Young-Children
AB: Addresses aspects of talking with young children about their dreams. Explains why dreams are worthwhile topics of conversation with young children and what approaches are effective in facilitating discussion of dreams in class. (BB)

AN: ED298515
AU: Butler,-Sydney-J.; Bentley,-Roy
TI: Lifewriting: Surfacing What Students Really Want to Write About.
PY: 1987
NT: 16 p.; Paper presented at the Annual Meeting of the National Council of Teachers of English (77th, Los Angeles, CA, November 20-25, 1987).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: High-Schools; High-School-Students; Personal-Narratives; Writing-Research
DE: *Prewriting-; *Student-Interests; *Writing-Instruction
AB: Investigating the differences between students' conventional responses to the identification of writing topics and their responses to matters of real concern (as revealed through the use of "lifewriting" processes in the classroom), an exploratory study surveyed 455 eleventh and twelfth grade students at three large urban high schools. Students listed possible writing topics on 3 x 5 cards. After a class discussion about significant places, people, or turning-points in their lives, students wrote their final topic choice on the back of the card. (In the pilot study, three ninth grade classes simply listed their first topic choice.) Cards which contained both responses (61% of all cards) were analyzed, comparing initial and final topic choices. Initial choices included: (1) dreams; (2) fears and frustrations; (3) family relationships; (4) first experiences; and (5) vacations. The students' final topics included drugs, summer holidays, and family and pets, with grade 12 students emphasizing "putting one's life in order," "concern with finances," and "My Very First..." (love or car). Results indicated that students were struggling to find things in their lives to write about. (Appendixes include a handout describing lifewriting, a description of the lifewriting project, and instructions to the teachers involved in the study.) (MM)

AN: ED264562
TI: Writing Assignment of the Month. [Compiled from Columns in Six Issues of "Notes Plus": April,

September, November 1984; January, April, September 1985.]
CS: National Council of Teachers of English, Urbana, Ill.
PY: 1984
JN: Notes-Plus; v1 n4 v2 n1-4 v3 n1 1984-1985
NT: 9 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Assignments-; Class-Activities; Classroom-Techniques; Creative-Writing; Secondary-Education; Teaching-Methods; Writing-Improvement
DE: *English-Instruction; *Learning-Activities; *Literature-Appreciation; *Student-Motivation; *Writing-Instruction; *Writing-Skills
AB: The nine teaching activities presented in these six extracted journal columns focus on writing assignments. The first assignment (by Gail Parson) presents a unit in which students compare the techniques used by four respected authors to evoke the world of dreams, and then--using what they learn from reading and talking about these stories--they write an original story built on dreams. The second assignment (by Mary Burman) combines new fiction for junior high students with topics for library investigation by assigning a novel to read along with an investigation of the social or personal problem dealt with in the novel. The third assignment (by John Bushman) suggests activities for prewriting before a writing unit and before specific assignments. The fourth assignment (by L. D. Groski) offers students an opportunity to explore the effects of clothes in people's lives and literature through writing, classroom discussion, and reading short stories. The fifth assignment (by Kristen Leedom) involves having students from Edgar Lee Master's "Spoon River Anthology," do research on ancestors and write a poem about them, write a poem about themselves, and publish a booklet. The sixth assignment (by James Upton) presents a list of writing guidelines and related activites. The seventh assignment (by Amy Levin) discusses teaching students how to write vivid descriptions of ordinary objects. The eighth and ninth assignments, (by Duane Pitts and Joseph Foley, respectively) based on Maurice Sagoff's "Shrinklits," require that students use their own words and imagination to paraphrase a poem, story, chapter, or novel in several short rhymed verses. (EL)

AN: EJ261472
AU: Jacobsen,-Mary
TI: Students Write Stories: Inside-Out and Outside-In.
PY: 1981
JN: English-Quarterly; v14 n4 p41-48 Win 1981-82
DE: Fiction-; Group-Activities; Higher-Education; Newspapers-
DE: *Creative-Writing; *Prewriting-; *Teaching-Methods; *Writing-Composition; *Writing-Instruction
AB: Describes how students can be encouraged to draw upon their imaginations and upon their observations of and speculations about the outside world to write their own short fiction. (AEA)

AN: EJ253756
AU: Roberts,-Thomas-B.
TI: Expanding Thinking Through Consciousness Education.
PY: 1981
JN: Educational-Leadership; v39 n1 p52-54 Oct 1981

AV: Reprint: UMI
DE: Elementary-Secondary-Education
DE: *Creative-Thinking; *Imagination-; *Teaching-Methods
AB: By encouraging students to use their minds in new ways, consciousness education enhances awareness and creativity. Examples include using guided cognitive imagery to introduce new material and using dreams for introducing students to poetry. (Author/MLF)

AN: ED244261
AU: Apseloff,-Marilyn
TI: Children's Poetry: Writing as an Awakening.
PY: [1979]
NT: 18 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Childhood-Attitudes; Childrens-Literature; Elementary-Secondary-Education; Teaching-Methods; Writing-Instruction; Writing-Skills
DE: *Anthologies-; *Childhood-Interests; *Creative-Writing; *Imagination-; *Poetry-; *Student-Motivation
AB: There has been a remarkable amount of production and publication of children's poetry since the 1960s. One of the early, popular anthologies of children's poetry was "Miracles" (Simon & Shuster, 1966), with poems from English-speaking countries revealing how imaginative children could be and their use of metaphors. "The Me Nobody Knows: Children's Voices from the Ghetto" (Avon, 1969) is a collection that appeared at the end of the decade revealing that inner-city children wanted to and could express themselves in writing. "Mad Sad & Glad" (Scholastic, 1970) contains poems from the Scholastic Creative Writing Awards, demonstrating the junior and senior high school writers' interest in language and imagery. Kenneth Koch's "Wishes, Lies, and Dreams" (Random House, 1970; Vintage, 1971) contains an essay on teaching children to write poetry, and presents the results of classroom collaborations that gradually led children to create their own works. In 1971, several collections appeared, among them "Peace Is You and Me" (Avon, 1971), which used more rhyme than is found in other collections. "Male & Female Under 18" (Avon, 1973) contains prose and poetry about young people's sex roles in today's society. This collection is more important for what it says than for how well the thoughts are expressed. These and other collections reveal that children have "potential" as poets; many of them are highly observant and imaginative. Children should be encouraged to write and learn more about the craft. (Samples of poetry from some of the collections discussed are included.) (HTH)

AN: ED215370
AU: Spinks,-C.-W.
TI: DREAMS: Reading the Songs of the Self.
PY: 1982
NT: 14 p.; Paper presented at the ...al Meeting of the Conference on College Composition and Communication (33rd, San Francisco, CA, March 18-20, 1982).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Emotional-Experience; Expressive-Language; Higher-Education; Imagination-; Learning-Activities;

Teaching-Methods
DE: *Creative-Writing; *Poetry-; *Self-Expression; *Writing-Instruction
AB: Dreams can be used to draw students into an authentic expression of their creativity and to give them some validation for what they are as persons. A "dream seminar" in a writing course could have students read and discuss Whitman's "Leaves of Grass"; log, report, and discuss their dreams during the course; and explore other forms of expressive writing. The dreams would serve as a personal and cultural touchstone for the imaginative and the authentic. The public sharing of these private experiences reveals the commonality of those experiences while respecting the authenticity of the individual. There are four functions of the dream seminar: (1) it is a self-governed and self-driven class; (2) it taps creativity directly in two supportive ways, psychological and rhetorical; (3) it yokes together the rhetorical polarity of public versus private writing; and (4) it provides student writing with validation and authenticity. Some possible problems with the dream seminar include avoidence behavior among the students, a tendency on the part of the students to consider the course "silly," and the responsiblity of the teacher to balance the self-growth aspects with academic evaluations. Used properly, a dream seminar can produce a continual laboratory for examination of rhetorical responsibility and personal interaction within the context of creativity and writing that engages in the evaluation of literary culture. (HOD)

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In-Service Workshops and Seminars

Suggestions for using this Hot Topic Guide as a professional development tool

Before the workshop

- Carefully review the materials presented in the *Hot Topic Guide.* Think about how these ideas apply to your particular school or district.
- As particular concepts begin to stand out in your mind as being important, use the Bibliography section to seek out additional resources dealing specifically with those concepts.
- Look over the names of the authors and researchers cited in the Articles and Bibliography sections. Do any of them work in your area? Perhaps you could enlist their help and expertise as you plan your workshop or seminar, or there may be other resource people that you could consult.
- As you begin to plan your activities, develop a mental picture of what you'd like to see happening in classrooms as a result of this in-service workshop. Keep that idea in mind as a guide to your planning.
- After you have developed a draft plan, you may wish to let one or two colleagues look over your *Hot Topic Guide* and then critique your workshop plan.

During the Workshop

- Give your participants a solid grasp of the background information, but don't load them down with an excessive amount of detail. You may wish to use the Overview section as a guide.
- Try modeling the techniques and principles by "teaching" a mini-lesson based on the ideas of the *Hot Topic Guide.*
- Remember that, as teachers ask you challenging questions, they are not trying to discredit you or your ideas. Rather, they are trying to prepare themselves for situations that may arise as they implement these ideas in their own classrooms.

- If any of the participants are already using some of these ideas in their classes, encourage them to share their experiences.

- Include at least two hands-on activities so that the participants will begin to get a feel for how they will execute the principles you have discussed.

- Try to include time in the workshop for teachers to work in small groups and formulate a plan for how they will include the concepts of the workshop in their own setting.

- Encourage teachers to go a step further with what they have learned in the workshop. They may wish to link up with colleagues for mutual support in trying out these new ideas, spread the word to other teachers who were not in the workshop, or seek out *Hot Topic Guides* of their own for further investigation.

After the Workshop

- Follow up on the work you have done. Do an informal survey to determine how many of your participants have actually incorporated the concepts from the in-service workshop into their practice.

- When teachers are trying the new techniques, ask them to invite you to observe their classes. Have any surprising results come up? Are there any unforeseen problems?

- As you discover success stories among the teachers from your seminar, share them with those teachers who seem reluctant to give the ideas a try.

- Find out what other topics your participants would like to see covered in future workshops and seminars. There are over fifty *Hot Topic Guides*, and more are always being developed. Whatever your focus, there is probably a *Hot Topic Guide* that can help.

Planning a Workshop Presentation
Worksheet

Major concepts you want to stress in this presentation:

1) _____

2) _____

3) _____

Are there additional resources mentioned in the Bibliography that would be worth locating? Which ones? How could you get them most easily?

_____

_____

Are there resource people available in your area whom you might consult about this topic and/or invite to participate? Who are they?

_____

_____

What would you like to see happen in participants' classrooms as a result of this workshop? Be as specific as possible.

_____

_____

_____

_____

Plans for followup to this workshop: [peer observations, sharing experiences, etc.]

_____

_____

_____

Agenda for Workshop
Planning Sheet

Introduction/Overview:

[What would be the most effective way to present the major concepts that you wish to convey?]

_____

_____

_____

Activities that involve participants and incorporate the main concepts of this workshop:

1) _____

_____

_____

_____

2) _____

_____

_____

_____

Applications:

Encourage participants to plan a mini-lesson for their educational setting that draws on these concepts. [One possibility is to work in small groups, during the workshop, to make a plan and then share it with other participants.]

Your plan to make this happen:

_____

_____

Evaluation:

[Use the form on the next page, or one you design, to get feedback from participants about your presentation.]

End-of-Session Evaluation

Now that today's meeting is over, we would like to know how you feel and what you think about the things we did so that we can make them better. Your opinion is important to us. Please answer all questions honestly. Your answers are confidential.

1. Check (✓) to show if today's meeting was

   ❑ Not worthwhile ❑ Somewhat worthwhile ❑ Very worthwhile

2. Check (✓) to show if today's meeting was

   ❑ Not interesting ❑ Somewhat interesting ❑ Very interesting

3. Check (✓) to show if today's leader was

   ❑ Not very good ❑ Just O.K. ❑ Very good

4. Check (✓) to show if the meeting helped you get any useful ideas about how you can make positive changes in the classroom.

   ❑ Very little ❑ Some ❑ Very much

5. Check (✓) to show if today's meeting was

   ❑ Too long ❑ Too short ❑ Just about right

6. Check (✓) whether you would recommend today's meeting to a colleague.

   ❑ Yes ❑ No

7. Check (✓) to show how useful you found each of the things we did or discussed today.

   Getting information/new ideas.

   ❑ Not useful ❑ Somewhat useful ❑ Very useful

   Seeing and hearing demonstrations of teaching techniques.

   ❑ Not useful ❑ Somewhat useful ❑ Very useful

   Getting materials to read.

   ❑ Not useful ❑ Somewhat useful ❑ Very useful

Listening to other teachers tell about their own experiences.

❑ Not useful ❑ Somewhat useful ❑ Very useful

Working with colleagues in a small group to develop strategies of our own.

❑ Not useful ❑ Somewhat useful ❑ Very useful

Getting support from others in the group.

❑ Not useful ❑ Somewhat useful ❑ Very useful

8. Please write one thing that you thought was best about today:

9. Please write one thing that could have been improved today:

10. What additional information would you have liked?

11. Do you have any questions you would like to ask?

12. What additional comments would you like to make?

Thank you for completing this form.

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